

Wrapped in Plastic

12

THE
X
FILES

- GILLIAN ANDERSON INTERVIEW!
- First Season Episode Guide!
- Detailed Analysis and Commentary!

MacLachlan investigates UFOs in ROSWELL!





Wonderful & Strange

Just so there's no misunderstanding: *Wrapped in Plastic* is a *Twin Peaks*-oriented magazine.

Some of our regular readers may be disappointed to see the huge amount of space devoted to *The X-Files* in this issue (although, based on our mail, the cross-over audience is quite large). That's partly why we've expanded this issue to forty-eight pages (up from our normal thirty-two): we wanted some room left for *TP*-related material. (Actually, this issue was advertised as a forty-pager, but we got carried away. It got to the point where it was going to be more work squeezing everything into forty pages than just adding eight more pages. Unfortunately, this issue had already been ordered by distributors as a \$4.50 magazine, so we couldn't change the price; the eight extra pages are a freebie. If anyone

doesn't like some of the material in this issue, consider it part of the eight pages you didn't get charged for!

So why is a *Twin Peaks* magazine covering *XF*? Well, we started back in *WIP* 6 (August 1993) with a brief announcement about the upcoming series. We reported it because of David Duchovny's role in *Twin Peaks* (as Agent Dennis/Denise Bryson who comes to investigate accusations of wrongdoing about FBI Agent Dale Cooper). And the *X-Files* concept seemed influenced by *TP* and, more specifically, the movie, *Fire Walk With Me*. There, Cooper investigated "Blue Rose" cases. The meaning of the "Blue Rose" was never explained, but most speculation concluded that these were out-of-the-ordinary, perhaps insoluble FBI cases in-

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Wrapped in Plastic

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Vol. 1 #12

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more wonderful & strange

(continued from inside front cover)

volving the supernatural. Obviously, our interest in *XP* was peaked. Although *Twain Peaks* and *The X-Files* are very different shows, some of their similarities are discussed on the following pages.

Regular readers of *Wrapped in Plastic* know that in *WIP* 7 (October 1993) we published our first major review of *The X-Files*. We weren't overly enthusiastic about the show (and received quite a few responses taking us to task). We admit to being fairly underwhelmed by the first three episodes (all that had been broadcast at the time), and we stand by these reviews. So why are we devoting so much space this issue to the show?

Many readers thought that, because of our early criticisms, we disliked *XP*. In fact, we have continued to watch it and write about it in virtually every issue of *WIP*. But we approach each episode of this series the same as with anything else we watch: we expect the show to reward us for our time. Sometimes it succeeds; sometimes not.

We enjoyed watching the series improve as the season progressed. Yet this didn't come across in our comments. It seemed the more we clarified our position, the more readers became convinced that we hated the show! So we'll be clear:

We like *The X-Files*.

We would not have devoted this much time and effort to a show we disliked. Do we think it's as good as *Twain Peaks* or *The Prisoner* or *The Simpsons* or *Homicide: Life on the Street*? No. But very, very few shows reach that level.

Readers should remember that even with *Twain Peaks*—a show that we believe is probably the greatest dramatic series in the history of television—we are not uncritical soliloquists. Same goes for the various works of *TP* co-creators Mark Probst and David Lynch. (Our harsh review of Lynch's *Hotel Room* in *WIP* 3 generated very little response.)

Just as we find fault with various episodes of *Twain Peaks* when we think it is deserved, *The X-Files* should not expect to escape scrutiny. But our goal in this issue is to look at *The X-Files* as a whole, not simply to point out the shortcomings. We'll look at many aspects of *XP*. In addition to the commentary, this issue is designed as a reference tool. We are providing information that should be useful to the *XP* casual viewer and student alike, including an episode guide with commentary, a checklist of various *XP* articles to date, a look at *XP*'s use of UFO literature, a case history map, character profiles, and, best of all, an interview with *XP* co-star Gillian

Anderson, published here for the first time!

One question that's bound to come up—since Duchovny was our initial hook into the series, with his crossover *TP/XP* credits, why didn't we interview him?

We approached Fox television for interviews near the end (we later learned) of *XP*'s first season of filming. Things were very hectic as production was winding down to a close. Duchovny was completely booked. Gillian Anderson was a "maybe." Chris Carter was the best possibility. Although we said we'd be happy with any of the three, we'd already seen several interviews with Carter (including *Starlog* and *USA Today*); wanting to do something different, we decided to take our chances with Anderson. Thanks to efforts above and beyond the call of duty by Todd Reese (Fox) and Anderson, we were able to talk with her just before production broke and everyone scattered to the four winds for a much-deserved vacation. We hope to be able to talk with everyone eventually, but we were immensely pleased to be able to give some room in this issue to Anderson, whose contributions to the show are underrated and under-appreciated.

Regular *WIP* readers may also be disconcerted that this is our first cover that doesn't have a direct *Twain Peaks* reference. We did it for two reasons. First, Duchovny was in *TP*, so we figured that was close enough. Second, as much as some *TP* fans may hate to admit it, *X-Files* has a much larger following right now. By putting *XP* on the cover, we're hoping that many readers who ignore *WIP* will check us out. Next issue, look for Tam Allen and our *Home Improvement* cover. (Just kidding! Just kidding!) Seriously, we're convinced that a lot of *XP* fans would like *WIP*—not just the *XP* coverage, but the Lynch/Probst/*TP* material, too. Many of them probably watched and enjoyed *Twain Peaks* during its initial run and may need just a reminder of how great the show was. *Twain Peaks* returns as the cover feature for *WIP* 13 (see this issue's inside back cover), although we will continue with some (limited) form of *XP* coverage, as we have all along. Any lengthy future *XP* articles (and we talked with a writer the other day who has a great idea for an article; it should be ready sometime this fall) will be shifted over to our companion magazine, *Spectrum*. Obviously, if we're able to obtain an interview with David Duchovny, it will probably appear in *WIP* because of his ties to *Twain Peaks*.

So for new *Wrapped in Plastic* readers who are *XP* fans, we invite you to come and join us. For long-time readers, don't fear, our love of *Twain Peaks* remains as strong as ever.

We hope to see both sets of readers again in sixty days for *WIP* 13—the beginning of the magazine's third year!

Craig Miller
John Thorne

P.S.: Next issue, we'll return to our normal thirty-two-page format—that is, unless we get carried away and go crazy again!



Photo by Aaron Sobotnik; © Dick New, Lisa Curran



Photo by Chris Hill; © Fred Fox Publishing Co.

An Appointment with Dr. Scully:

Clearly, the primary emphasis in *The X-Files* is plot. In a press conference on January 14, 1994, series creator Chris Carter said, "The show is very plot-driven...It's what I fought for from the beginning, which is, I didn't want this to be another *Moonlighting*. I didn't want...the relationship between Mulder and Scully to come before the cases." Ironically, Carter writes the episodes that probably develop and progress the agents' relationship further than the episodes written by other writers.

It's difficult now to think of *The X-Files* without both Gillian Anderson and David Duchovny. By the end of the first season, they have become inseparable as, say, Lois and Clark (to pick a current example) or even *Moonlighting*'s David and Maddy. But in *The X-Files*, Mulder and Scully do place their cases before their personal lives. Their mutual attraction is clearly growing, but Carter and company are determined to avoid the *Moonlighting* trap: if viewers are watching only because of the relationships, and those get resolved, everyone (including the show's creative team) loses interest in the series.

Treading this fine line of developing the characters without losing sight of the plots seems to be a successful course so far. Mulder and Scully are fascinating enough characters that their personalities could easily dominate the show if allowed to.

And that gets us to Gillian Anderson, one-half of the Mulder/Scully team. She came to the series as a virtual unknown, having



Photo by Michael Greene, © 1994 Fox Broadcasting Co.

worked primarily in theater. Yet by mid-season (if not earlier), it was obvious she was perfect for the role. With Anderson at the helm, Scully is smart, resourceful, and strong—everything that the Lois & Clark writers are trying (usually unsuccessfully) to do with Teri Hatcher's Lois. Yet Scully is not some clichéd "female Rambo"; Anderson brings a femininity to the role that succeeds marvelously.

Craig Miller interviewed Gillian on April 6, 1994. He also did the transcription and editing. Our thanks to Gillian for taking time out of an extremely hectic schedule to talk with us. We are in her debt. As you'll see when reading the interview, the last few episodes from the first season were unshared at the time. Several references to the upcoming "Fooms" (the sequel to "Squeeze") have been noted.

Also, since there seems to be some confusion about the pronunciation of the co-stars, we'll set the record straight: Gillian is All'-ee-an; Duchovny is Doo-ku'-nee.

Miller: You graduated from DePaul with a Bachelor of Fine Arts. Had you initially planned on a career other than acting?

Anderson: No, no I hadn't. They had what used to be considered a conservatory there. It was the Goodman Theater School, and they joined with DePaul for academic purposes. It's a pretty major theater conservatory. I had to go through the whole audition process—it's pretty intense.

CM: So you pretty much always had your mind set on acting.

Gillian Anderson Interviewed!

GA: When I was younger, I was very interested in marine biology. And somewhere that ended; I'm not exactly sure when or what caused the transition. But I suddenly found myself in a couple of auditions in the Grand Rapids community and was cast in a couple things, and it was as if I had never thought about marine biology.

CM: So how did the X-Files job come about?

GA: I was living in Los Angeles at the time, and it was an audition like any other audition. I went and did my thing, and they called me back, and then called me back again, and I went to network. It was just one of those things.

CM: In the final stages, did you read with a number of different "Mulders," or just Duchovny?

GA: I think they had initially auditioned many people, but they were pretty intent on casting David. In the actual network auditions, there were many, many women left, and David and one other man. And David got cast the first day of the network auditions, and I was there and read with him. But I think the network was still pretty freaked out at the possibility of casting somebody with as little background as I had, so they flew in some more girls from New York, and I had to sit in the hallway with more girls from New York [laughter], and go in again and read with him. It was pretty hair-raising.

CM: Well the chemistry works well between you and Duchovny, so I'm glad it worked out that way.

GA: Me too!

CM: One of the things we've hoped for on the show is a greater continuity from episode to episode, which would allow an evolution in the lives of the characters—particularly important for your character.

GA: Yeah.

CM: Has there been any discussion of this, or are the writers determined to keep each script completely self-contained?

GA: In recent scripts—the ones that we've been shooting—there have been references made to past episodes, and also we just finished shooting a sequel to the Tooms episode "Squeeze"—the hundred-year-old man who eats livers. [Laughter] You know, that one! So I think in that sense they're trying to tie it more together. I think that's as far as they're going to go. Each episode is pretty much self-contained and we're kind of feeling our way with things. But any opinions from the outside I'm sure they take heed to.

CM: Along these lines, the show is developing a formula where Mulder is always right. Are we ever going to see the tables turned, where Mulder proposes this wacky theory but is forced to the realization that, this time, he was wrong and Scully's scientific, rational explanation was the correct one? We'd love to see this sometime!

GA: [Laughter] Oh, dear, I hope so, I hope so! You'll have to talk to the writers about that one. There's a pretty definite formula that seems to be working, and I think they're pretty intent on sticking with that for a while. Hopefully, they will away from that. I think it would be more realistic and more interesting. I mean, it's certainly a good angle to go with.

CM: As it is, some of the suspense is diminished because as soon as we hear Mulder's theory, there's little need to keep watching. It would be fun, at least on an occasional basis, to have Scully go, "Hal! You were wrong that time!"

GA: Right. Yeah, I agree.

CM: The primary constant of Scully's wardrobe is a small cross necklace. Once, she says everything has a scientific explanation, and later she avoids Mulder's question about an afterlife, and still later she refers to her Catholic beliefs when she was younger. How do you put all this together, and what does the necklace represent to Scully?

GA: From my own thoughts of Scully's past, and also what's been given in the scripts, I think she was raised with a pretty staunch Catholic background, somewhat of a military background. I think that, certainly, a lot of those beliefs have stayed strong. Any kind of spiritual belief, whatever that may be for somebody, helps to contain their sanity, in a way. And it helps Scully to have a constant in the background, as well as her knowledge of sciences and the medicine world. She certainly doesn't seem to have the time right now to be practicing that religion.



Photo by Ken Regan/ABC © 1997 Fox Broadcasting Co.

It has changed. In the scripts there have been different approaches to what that cross may represent or what her background may be. And I think that's more for the benefit of the writers for the particular episode [laughter].

CM: It does seem, even from a filming standpoint, that because the wardrobe changes from episode to episode, and that is the one constant, either accidentally or on purpose in a number of shots the lighting happens to catch the cross against the dark background of a

shirt or jacket, drawing attention to it on a fairly regular basis.

GA: I don't think that that's done on purpose. I think it's just how things fall in the whole lighting shot. I don't think that they're trying to monopolize it in any way.

CM: As the season went on, Scully seemed to be filing fewer and fewer reports to her supervisor. [Laughter] Do you see this aspect of her job eventually being phased out, or is there an episode down the line where a major conflict is coming where she'll be torn between her loyalty to the FBI hierarchy and to Mulder?

GA: There have indeed been fewer reports to the FBI. There's an episode that you'll see soon ["Tooms"] where she does go back and talk with them, and there is more involvement from the FBI as they try to tighten their grip on her and on their activities. I foresee more tension. I mean, she's certainly been swaying to a drastic degree from her grasp, and I think that'll come back to haunt her.

CM: Speaking of which, we've never been really clear—beyond some hints in the first episode—about who Mulder's boss is, and why the FBI puts up with him with a minimal amount of direct supervision. He seems just to go off on his own a lot of times.

GA: Yeah, he does. That's a very good question that I'm not sure if I'm qualified to answer! [Laughter]

CM: The show has received some criticism for paying little attention to FBI procedures, such as having the agents bossed around by local

law enforcement.

GA: Yeah.

CM: Does the series—or do the actors—have an advisor on such matters?

GA: No. Well, we don't; the series may, the writers may. I know that for a while Chris Carter [the creator and Executive Producer of the series] had some kind of relationship with an ex-FBI person. There are some episodes where we certainly are dissuaded by local law enforcement, but I'm not sure how the writers get information or how close to fact we are.

CM: Does Gillian Anderson believe that the government is engaged in a massive cover-up of extraterrestrial and supernatural phenomena?

GA: Yes I do. Yeah, I do! [Laughter]

CM: You've been adamant about keeping romance out of the Scully/Mulder relationship, yet there have been hints of jealousy too strong, but I'll use it for lack of a better word—when one of the characters expresses an outside romantic interest.

GA: I love that! I think it's fabulous! I love it when that stuff comes up!

CM: Do you think the characters should be so obsessed with their work that all romance is out of the question, or just restricted—

GA: No, I don't think so. I think that it's important, at least right now in the first year, for us to stick to the main purpose of these episodes—really stick to the cases at hand. I think that there is room eventually for us to have little bits and pieces on the side.

CM: The current level of subdued mutual interest is a neat tension, and if that can be maintained, it certainly has some benefits.

GA: Yeah. I love it. There's actually an episode coming up ["Tooms"] where we have a scene in a car together that gets a little—not steamy, in that we don't make any physical contact—it gets pretty tense between us. There's some teasing words passed between us. I hope—I haven't seen the dailies, but I hope the scene turns out as well as it felt when we were shooting it.

CM: Weather and currency aside, what is the biggest difference you experience working in Vancouver?

GA: Weather aside? [Laughter]

CM: I had to put that aside, because I—

GA:—know that I'm going to mention that first? There isn't really. Umm, we're starting—I'm going to talk about the weather, I'm sorry—we're starting to see the spring, and I really had forgotten how beautiful Vancouver can be in the spring and summer time.

It's just been pretty torturous with all the rain. And that's really about it. I don't really have much time to take a look at the city, and I couldn't say I'd be really that good about finding my way around! I know a little bit. I'm married to a Canadian, and so he does most of the driving because he knows the area! [Laughter]

But, to answer your question, I miss L.A. sometimes, not for L.A., but just for the weather—there's a certain sense of freedom when you step outside a plane into a warm and healthy—albeit smoggy—environment. There just seems to be a constant cloud or a constant feeling in this city that gets to you after a while. But otherwise it's great. The people are wonderful.

CM: How many months of the year are you up there filming?

GA: Oh gosh, probably nine or ten I think? Nine maybe. A lot!

CM: We've heard you're just about to finish production on the first season.

GA: Fifteen days! [Laughter]

CM: Counting down, huh?

GA: Counting, yeah!

CM: And when will you be back up there?

GA: The middle of July.

CM: Not much of a break.

GA: No, but it seems like an age, because there were so few days over Christmas that we were off, and we really need a big break.

CM: Any non-X-Files projects on the way? Can be looking for that you're up?

GA: No, I really plan to just try and relax over the hiatus. This work is pretty exhausting. I'd love to go on to do a feature, but it's time to take a break and rev up the engines.

CM: Just so you'll

know, the unanimous consensus from everyone we've talked with is that "Beyond the Sea" is the best episode to date—an episode that you have a prominent role in.

GA: Oh, thank you.

CM: Of course, it was certainly helped by having a guest star of the caliber of Brad Dourif.

GA: Oh, absolutely. He was fabulous. Everybody really worked especially hard on that one, and the script was fabulous, and there was a lot to work with on an emotional level. It was a pleasure to work on that.

CM: Anything you wanted to say that we didn't cover that you've been dying to announce to the world?

GA: [Laughter] No, I can't think of anything. I think you covered it.

CM: Thanks for your time!



Photo by Michael Grouso. © 1994 Fox Broadcasting Co.

Rush to Judgment?

WIP Conspires to Re-examine *The X-Files*

The X-Files began its television run last September as part of what some are calling a surge of science fiction oriented programs. SF has never dominated the medium; providing quality special effects (virtually a requirement for such type shows) is generally beyond the limited television budget. And when attention is lavished on the effects (such as in *Battlestar Galactica* a while back), little thought is paid to the scripts.

Star Trek: The Next Generation has pretty much held down the SF fort for the past several years. What few other series made it on the air (for example *Max Headroom* or *Mann and Machine*) were short-lived. But recently, more and more shows—if not strictly SF then at least in that vein—have been appearing. As SF: TWO draws to a close, *Star Trek: Deep Space Nine*, *Sin-Quest DSV*, *Lois & Clark: The New Adventures of Superman*, *Dead at 21*, *RoboCop*, *Time Trax*, and *Babylon 5* are all currently running, with *Star Trek: Voyager* on the way. The genre has enough of a presence that even *TV Guide* began a weekly "Sci-Fi/Fantasy" column this year.

Despite fairly low (but gradually rising) ratings, *The X-Files* has managed to distinguish itself in the crowded field. A number of positive reviews has helped fuel the fire, a series of novels and comic books will begin publication later this year (see this issue's "World Spins" news section), and the *XP* newsgroup on the Internet is one of the busiest entertainment-oriented forums. Undoubtedly, the solid core of *XP* fans was important in Fox's decision to renew the show for the fall. Expectations will be high when the second season begins, and it will be interesting to see if the network is able to capitalize on the current fervor.

During its premiere season, FBI Agents Fox Mulder (David Duchovny) and Dana Scully (Gillian Anderson) investigate all manner of phenomena including a mutant cannibal, ghosts, a "missing link" beastwoman, genetic experiments, a pyrokinetic, a shape-shifter, and much more. But out of all this variety, two themes dominate the series.

The first is the UFO phenomenon. In our *WIP7* review of *The X-Files*, we were critical of the show's treatment—mildly treatment, we thought—of UFO abductions. We'll be up front about this: we are highly skeptical (at the least) that alien abductions or manned ("piloted"?) interplanetary space travel occurs. They make for great science fiction stories, but usually in an allegorical way—*The Day the Earth Stood Still* and *2001: A Space Odyssey* are two classic examples. But *XP*'s early emphasis on UFOs was being played straight, not allegorically. Agent Mulder was so serious—and Scully, too, but in a different way—that we had a hard time believing in the characters. The result: our somewhat negative review.

As the season progressed, it became clear that another theme dominates the series, and it's in light of this aspect of the show that we want to begin our overview of the season. The show is not only about UFOs and the paranormal; it's also about conspiracies.

"The FBI is not what it seems"

Conspiracy is a timely theme for the nineties. General confidence in the Federal government has been declining for the past two decades, helped along by the Watergate scandal. Conspiratorial types inhabit both ends of the political spectrum: elements of both the left and the right believe that our government has been "taken over" by secret organizations. Yet often those

same liberals want to increase the size and power of the existing government, and those same conservatives are harshest on political protesters who reject "the system."

Conspiracy theories in general are a mainstay of talk radio and probably owe much of their popularity to the medium. Whether your brand of conspiracy is the New World Order, whites creating AIDS in a laboratory to destroy blacks, educators purposefully teaching illiteracy, the Trilateral Commission, the Council on Foreign Relations, the Federal Reserve, ZOG, the Bilderbergers, the Rothschilds, the Rockefeller, Skull and Bones, Adam Weisshaupt and the Illuminati, the United Nations, the Freemasons, the Chase Manhattan Bank, or whatever else, on and on the list goes through a maddening maze of secret societies, hidden deals, and unsuspected alliances. The astonishing thing is that the mainstream media has never delved into this area. (Of course, according to conspiracy buffs, that merely confirms their suspicions.)

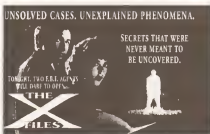
A television series that plunges into various conspiratorial views could take fans for a wild ride. *The X-Files* wouldn't be the first time such themes were presented on television, of course. *The Prisoner* dealt brilliantly with them (and much more) over twenty-five years ago. But all in all, it's relatively unexplored territory for the medium.

If we interpret *The X-Files* in light of concern about a secret government, it becomes a different kind of show. While UFOs and

the supernatural enrich the show's storylines, a deeper, more profound terror and suspense arises from its portrayal of a faceless, oppressive government determined to keep such phenomena a secret. The series finale, "The Erlenmeyer Flask," is a perfect example of such excitement; the existence of alien bodies is secondary to Mulder and Scully's conflict with covert government operatives. Indeed, by dealing with such themes the show has the opportunity to transcend genre limitations and speak to universal concerns. Let's face it, there's only so far one can go with stories about beastwomen and vengeful ghosts. But when *X-Files* is at its best, it reaches higher and contemplates the nature of freedom in a democratic society, secrets in a free society, and the relationship of (and struggle between) intuition and logic in the search for answers in those societies. The series does not always address these issues as well as we would like, but even then we respect its attempts.

In a conspiratorial view of *X-Files*, "Deep Throat"—played masterfully by Jerry Hardin—becomes as important a character as Mulder or Scully, and his episodes become some of the most crucial, interesting—and frustrating. Even by the end of the season, it's never quite clear who he is or why he's helping Mulder. (This in itself is not necessarily bad; our worry is that the writers—especially Executive Producer Chris Carter—haven't made up their minds, making Deep Throat a mere plot contrivance instead of part of a well-thought out and consistent plan, but more on this in a moment.) At the end of the first season, Deep Throat is shot in the chest and, presumably, dead, although—this being television and all—we suspect he'll be back.

The conspiracy angle also poses interesting questions for Mulder's and Scully's characters. If they ever did get past the various government smokecreens and cover-ups, just what would



they find? And what would they do with the information they obtained? Mulder, of course, would attempt to locate his sister. But what would that entail? Contacting aliens? Actually gaining access to a UFO? On the other hand, what if his discoveries shed no light on his sister's disappearance? What would he do then?

There are other possibilities. Would Mulder and Scully become genetically altered superhumans, or harness some other alien power? Such scenarios seem far-fetched and outlandish even for *The X-Files*. While we do expect Mulder (and Scully) to get closer to "the truth" as the series progresses, right now the real intrigue comes from their conflict with shadowy government figures. Like a frustrating dream, Mulder constantly has the answers snatched away from him just as he's about to learn them.

"You forgot something"

How well has Carter, et al., developed the secretive, conspiratorial aspects of *XP*? We suspect little, and that's indicative of the show as a whole. One of the things missing from *XP* is a fully-developed universe for the characters to live in. In fact, we can't tell if the writers have thought through the *XP* universe, or if the show is so plot-driven that other details get short shrift.

Just what is Mulder's position within the FBI? Why do they put up with him? In the first episode, Mulder claims he has "made connections in Congress" to allow him to continue his work. What connections? Is Congress in on the cover-up of UFOs? Does Mulder's "connection" know the whole truth? Why let Mulder pursue these things on his own—why can't the "connection" get access to classified government information? We don't expect all these questions to be answered any time soon. In fact, much of our enjoyment of *The X-Files* comes from trying to solve some of these larger "puzzles." We are worried that the show's writers may not know the answers to these questions either. If they don't, the series can't work in any kind of consistent universe and is bound to contradict itself (if it hasn't already).

At times, *True Peaks* was subject to the same criticism. When the writers seemed to lose focus and direction, the show became merely a collection of quirky actions by quirky characters. Some believe that, in the beginning, Lynch and Frost never worried about who killed Laura Palmer; the investigation into her murder was merely a plot device to get viewers interested in the town. Later, because of the "Who killed Laura Palmer" public relations mania, Lynch and Frost had to find a way to solve the mystery but still keep viewers watching afterward. The solution: reveal Bob as the killer, but

Remember that most of Mulder's information about the night his sister disappeared comes from his regression hypnosis therapy sessions. Interestingly, *The X-Files* is on during a time when such techniques are under increased attack. Some hypnotists have been accused of implanting false sexual abuse "memories" in women (the so-called "false memory syndrome"). Recently, when several innocent men were faced with rape and incest charges based only on "regression hypnosis" evidence, skepticism of the therapy increased. How about this for an *XP* episode: Mulder begins to doubt the reliability of his "memories" about his sister's disappearance. Would such an episode undercut the series? Not at all; it would further humanize Mulder. Only in televisionland (well, almost only in televisionland) are complex issues given simplistic resolutions.

make his identity a mystery. Although *True Peaks* turned out brilliantly, it did stumble from time to time, probably because the series initially lacked a cohesive, well-planned outline. (During a Behind the Scenes ABC special on 9/14/90, Lynch and Frost were asked just how thought-out were the plots. They both laughed. Lynch: "Not too thought-out." Frost: "Very thought-out.")

Perhaps Chris Carter has the *XP* universe clearly delineated. If not, we hope he took some time between the first and second seasons to flesh out his universe. (Alan Moore, for example, is renowned for the incredible volume of background material he produced for *Watchmen* and *Big Numbers*.) If Carter has already written such background material, he needs to convey this information better to the various writers of the series so that there is a greater sense of unity and direction.

We realize that developing a successful television series is not easy and that only a handful of new shows are renewed for a second season. Carter's first-season efforts were undoubtedly focused on providing satisfying, audience pleasing stories. He may not have taken the time to develop the show's "bigger picture." But now *The X-Files* is a hit. Mulder and Scully are becoming fully-realized, three-dimensional characters. Their exploits have struck a chord with viewers. It's time for the writers to more fully delineate the *XP* world.

We believe that *The X-Files* improved as the season progressed, but the writing was almost always one of the weaker aspects of the series. The show has the potential to be great but seems content to be merely good. Unlike other shows on television, *The X-Files* could present an original combination of science fiction, horror, and supernatural adventures set within a claustrophobic, conspiratorial universe. All of the elements are present; they just need to be fine-tuned in such a way as to pull them together into a coherent whole. Too often, the series seems to lack direction by not deciding what it wants to be. Ideas are introduced and then apparently forgotten or ignored; other influences are brought in that seem to conflict with previous episodes; and too often, the whole process seems to be a hodgepodge of scenes borrowed from other films, ranging from *The Thing* to *Witness* to *In the Line of Fire*. We're eager for *The X-Files* to find its own voice. Only then can it reach its full potential and become a superior show.

"Is it real or some special effect?"

Although the show's writing often suffers, its visual style is innovative and sometimes stunning. It's clear that, as a whole, great care is being placed on the look of the show. "Genderbender," in particular, contains some beautifully-designed shots (see our comments in the episode guide). It's interesting that *XP*'s visuals completely surpass this year's other new (so-called) "science fiction" series (from much larger network), *Lois & Clark: The New Adventures of Superman* and *SeaQuest DSV*. LoC's effects generally look stiff and unrealistic; *SeaQuest*'s are murky and surprisingly lackluster.

The X-Files never depends on state-of-the-art special effects. It doesn't need to. The series' various directors, including the accomplished David Nutter, know how to use camera angles, movement, and close-ups to create effective, powerful scenes. In the final scene of "Darkness Falls," for example, the camera pans up and away from Mulder. This movement emphasizes just how small Mulder feels in comparison to the two powerful forces he's just encountered (the U.S. Government and the episode's "killer



Photo by Michael Diercks. © 1994 Fox Broadcasting Co.

bugs”.

What differentiates *XP* from so many other effects-oriented shows is its artistic quality. Too many science fiction programs (Time Trax, Babylon 5) expect state-of-the-art effects to placate viewers. These shows look good, but they're all technology and little intellect. Rarely is any effort made to use the medium as an art form. *XP*'s directors, however, have created more lasting and meaningful images than all these other shows combined. The directors do more than just dazzle the viewer, they establish mood, emphasize emotion, and convey the awe of the unknown. *XP*'s visual style is its most impressive feature and a major reason for the show's success.

"When you see me again, it won't be me"

As the season progressed, the characterizations of both Mulder and Scully showed noticeable improvement. At the start of the series they seemed stiff and flat. Back in *WIP* 7, we wrote, "The dialogue sounds like the characters are reading, alternately, from Whitley Strieber and *Scientific American*, instead of expressing their own opinions." We also complained about the "lack of a sense of humor" and that the characters needed to lighten up. In reviewing the episodes for this issue we think we may have been too harsh. The dialogue in the early episodes is awkward but isn't as humorless as we first thought. And the characters continued to loosen up as the season went on. This gave them greater dimension and believability; nobody can be that intense all the time. (See "The Humor of *The X-Files*" sidebar.) In interviews, Anderson and Carter have remarked that off-camera, Duchovny is hilarious. We wonder if some of Mulder's amusing one-liners are the result of his ad-libbing. Whatever the case, Duchovny flour-

ishes with such material, and Anderson has proven adept at some subtle, off-the-wall, facetious humor. (In fact, "Jersey Devil" could almost be retitled, "Scully's Dry Wit." It's a nice performance by Anderson, even if the material isn't completely consistent with the Scully we usually see in the other episodes.)

While Scully rarely exhibits Mulder's sense of humor, she becomes humanized in other ways as the season progresses. Early on, her dialogue is a maddening string of Spock-like, "That's not logical" pronouncements. Later, her character is given more depth, especially in "Lazarus," "The Erlenmeyer Flask," and "Beyond the Sea." And because Mulder as an agent earns her respect, she softens toward him during the course of the season, and the character becomes much more enjoyable to watch.

In general, the changes in Scully are predictable. Because the show is biased toward Mulder's belief in "unexplained phenomena," it is inevitable that any deviation from the early Strieber/*Scientific American* structure would be Scully's acceptance of his views. And by the end of the season, she has definitely moved in that direction. Along these lines, "Beyond the Sea" appears to break the *XP* formula, but in some important ways it doesn't, as we discuss in the episode guide. (It will be interesting, in light of the season's final episode, "The Erlenmeyer Flask," to see how the character is developed for the second season. The writers are in a bit of a bind. If Scully comes to accept Mulder's world view some of the show's tension will be lost, or at least radically redefined. But if she remains skeptical, in light of everything she's seen, the character may become totally unrealistic or, even worse, appear completely ignorant.)

Mulder's character remains fairly consistent throughout the season. Aside from his increasing use of humor as the season

The Humor of *The X-Files*

We've been somewhat critical of *XP*'s lack of humor, but in reviewing the episodes for this issue, we noticed more comical lines than at first. Here are some of our favorites:

Scully (while looking at National Comet laboid): "Well what makes this case any more credible than the hundred year old mother with the lizard baby?"

Mulder: "Because the lizard baby wasn't born anywhere near Lake Okobogee."

Scully: "Ok-what?"

Mulder: "Bogee. Owoogee." [from "Conduit"]

Mulder looks at the centerfold of "*—ypanky*" magazine as Scully enters Mulder: "This woman claims to have been taken aboard a spaceship and held in an anti-gravity chamber without food and water for three days." Scully: "Anti-gravity is right." ["Jersey Devil"]

Scully picks Mulder up from the drunk tank in *New Jersey*

Scully: "Well it's not hard to see why they mistook you for a vagrant." Mulder: "Are you going to rag on me, or are you going to take me to get something to eat?"

Scully: "Am I buying, or did you manage to parharden some spare change while you were at it?" ["Jersey Devil"]

Mulder wonders what the beastwoman does to fill her days

Scully: "Maybe she spends her days shopping." ["Jersey Devil"]

After work, Scully accompanies Mulder to the Smithsonian

Mulder: "Don't you have a life, Scully?"

Scully: "Keep that up, Mulder, and I'll hurt you like that beast woman." ["Jersey Devil"]

Mulder: "Do you know how difficult it is to fake your own death? Only one man has pulled it off: Elvis." ["Shadows"]

Scully is suspicious about the Kindred compound

Scully: "There's something up there, Mulder."

Mulder: "I've been saying that for years." ["Genderbender"]

Mulder: "That's one of the axioms to hunting down aliens and genetic mutants—you rarely get to press charges." ["Fire"]

"Lone Gunman" member (Byers): "Vladimir Zhinovsky, the leader of the Russian social democrats—he's being put into power by the most heinous and evil force of the twentieth century."

Mulder: "Barney?"

Byers: "The CIA."

Scully: "Hal"

Byers: "Is this your skeptical partner?"

Another member with camera (Frohike): "She's hot"

Scully: "Those were the most paranoid people I have ever met. I don't know how you could think that what they say is even remotely plausible."

Mulder: "I think it's remotely plausible that someone might think you're hot." ["E.B.E."]

An old Indian says that he could smell Mulder and Scully from a mile away

Mulder: "Well, they told me that even though my deodorant's made for a woman, it's strong enough for a man." ["Shepes"]

Mulder shows Scully slides of missing loggers

Scully: "What am I looking at?"

Mulder: "Thirty loggers working a clearcutting contract in Washington state—rugged manly men in the full bloom of their manhood."

Scully: "Right, but what am I looking for?"

Mulder: "Anything strange, unexplainable, unlikely, a boyfriend?" ["Darkness Falls"]

Scully: "Fox—"

Mulder (laughing): "I—I even made my parents call me Mulder. Mulder."

Scully: "Mulder, I wouldn't put myself on the line for anybody but you."

Mulder: "If there's an ice tea in that bag, it could be love."

Scully: "It must be fate, Mulder. Root beer."

Mulder: hauh!

Scully: "You're delicious. Go home and get some sleep." ["Tooms"]

progresses, has only other noticeable change is the slight effect Scully's skepticism has on him. Let's review three episodes. In "E.B.E." Mulder's unquestioning belief in Deep Throat has him blindly accepting doctored UFO photos that Scully immediately recognizes as fakes. In "Miracle Man," however, after believing he's seen his sister, Mulder admits that sometimes people see what they want to see. And by the time we get to "The Erlennemy Flank," Mulder finally realizes what he should have known long before—that his fanaticism has possibly allowed Deep Throat to use him. As with Scully, Mulder needs to be handled carefully in the second season. If he continues to unquestioningly accept secretive guidance (from whomever, but especially Deep Throat if he returns), the character and show suffer.

Sometimes things can happen just like this

In the following section, we describe the first season's ep-

sodes individually and make observations for each one. It would be impossible in the limited space available to analyze in detail everything about every show. But we hope to provide a few insightful perspectives that will spur further thought and discussion.

In our evaluation of the episodes, one thing we have decided not to do is examine the science *per se*. Part of this was practical: it would have been impossible to contact experts in each of the various fields for their analyses. And anyway, most X-Files viewers are not scientific specialists. For us, as long as the science had a sort of internal logic and consistency within the episode, it was good enough. (We're aware, of course, of the debate about whether the science in science fiction needs to be accurate. We're taking no position on that here.)

Following the episode guide, we'll have a few closing comments

THE X-FILES EPISODE GUIDE

First Season Series Credits: Fox Mulder (David Duchovny), Dana Scully (Gillian Anderson). Created by Chris Carter (also Executive Producer); Mark Snow (Music); John S. Bartlay (Director of Photography except for pilot); Michael Namirsky (Art Director, episodes 2-8); Griems Murray (Art Director, episodes 7-24); Stephan Mark (Editor, episodes 1, 2, 8, 11, 14, 17, 20, 23); Heather MacDougall (Editor, episodes 3, 8, 9, 12, 15, 18, 21, 24); James Coblentz (Editor, episodes 4, 7, 10, 13, 16, 19, 22); Howard Gordon & Alex Gansa (Supervising Producers); James Wong, Glen Morgan, and R.W. Goodwin (Co-Executive Producers)

1 THE X-FILES (Pilot)

First televised September 10, 1993

Guust Stenning Charles Coffin (Chief Blewens), Cliff DeYoung (Dr. Jay Namman), Sarah Koskoff (Theresa), Leon Russom (Det Miles). Co-starring Zachary Ansley (Billy Miles), Stephen E. Miller (Coroner Trout), Malcolm Stewart (Dr. Glass), Alexandra Berlin (Orderly), Jim Jansen (Dr. Hertz Warner). Featuring Ken Camroux, Doug Abrams, William B. Davis (Smoking Man), Katya Gardiner (Agnostic/O'Neil), Ric Reid, Lesley Ewen, J.B. Evans. Written by Chris Carter. Directed by Robert Mandel. Director of Photography Thomas Del Ruth, A.S.C., Production Designer Michael Namirsky, Art Director Shaila Haley

Intro: "The following story is inspired by actual documented accounts," we are told. Karen Swinson runs through Colium National Forest in Northwest Oregon and sees a bright light and dark figure. A man stands over her, then the screen goes white. Later, she is found dead with two mysterious marks on her lower back and a bleeding nose. **Act 1:** At the FBI Headquarters in Washington, D.C., Scully reports to Chief Blewens. She is to assist Mulder on the X-Files (dealing with unexplained phenomena) and write field reports. She meets Mulder, who believes she was sent to spy on him. Mulder and Scully travel to Bellefleur. The next day (March 7, 1992), while Ray Soames's body is being exhumed, the coffin breaks open to reveal a non-human skeleton. **Act 2:** Mulder and Scully examine the skeleton. Scully can't determine the object in "Ray's" nose. Soames was a patient at a local psychiatric hospital, as are Billy Miles and Peggy O'Dell. Mulder's nose bleeds; she also has Swinson's marks on the lower back. Mulder and Scully search the forest for clues. **Act 3:** On the drive back to the hotel, they experience a bright light, lost power, and time loss. At the hotel, Mulder tells Scully about losing his sister to what he believes was a UFO abduction. Theresa Nemman phones to say that Peggy is dead. Mulder and Scully investigate on the highway where Peggy was struck. "Ray's" corpse is stolen. A hotel fire destroys most of Mulder and Scully's work. Theresa asks them for protection; she has the same marks as Swinson and thinks she's going to die next. Her nose starts to bleed. Her father takes her home. **Act 4:** Mulder and Scully drive to the forest. They hear a scream. Scully is knocked to the ground. Mulder sees Billy holding Theresa. Marks are on his back. Leaves swirl and a bright light descends, followed by thunder. When the light disappears, Billy is okay (his marks are gone), as is Theresa. On March 22, 1992, Billy testifies under hypnosis that he was told to recruit others for the alien testing. Scully meets with her supervisors and gives them the metal piece removed from the exhumed body's nose. It is later

found in a huge Perragon warehouse

COMMENTS: Because we covered this episode in some detail back in *W/P 7*, we don't have a lot to add here. For the most part, we stand by what we wrote back then, except that as we watch this episode again we notice more of a sense of humor in Mulder. Than we realized earlier. Duchovny's quirky delivery on some of the lines ("Do you believe in extraterrestrials?") is amusing.

The early companions to *Twain Peaks* can be accounted for with an opening reminiscence of that series: a young woman is found dead in the northwest while tall forest trees wave in the wind. Of course, the similarities between the two series turned out to be superficial. We will note again, however, that the concept of FBI X-Files cases seems very similar to the "Blue Rose Cases" introduced in *Twain Peaks: Fire Walk With Me*.

Finally, Dr. Werber (who took Mulder through "deep regression hypnosis") is mentioned in the show and appears in the credits but does not appear on screen.

DEJA VU: The huge warehouse at the end of the show reminds us of the final scene in *Raiders of the Lost Ark*.

WRITER'S BLOCK: Despite repeated viewings, the dialogue is still just as stiff and stilted as we originally thought, especially Scully's.

RATING: ▲▲

2. DEEP THROAT

First televised September 17, 1993

Guust Stenning Jerry Herbin (Deep Throat), Michael Bryan French, Seth Green, Gabrielle Ross, Monica Parker, Co-Starring Sheila Moore (Verna McLonnen), Lalana Lindberg (Zoe), Andrew Johnston (Lt. Col. Budahas). Featuring John Cuthbert, Vince Maloney (Kissat), Michael Rutonon (Hotel Manager), Brian Furlong, Doc Hains (Mr. McLonnen). Written by Chris Carter. Directed by Daniel Sackham

Intro: Near Ellens Air Base in Southwest Idaho, military police storm a house and find a bloody Col. Robert Budahas in his underwear, covering in the corner. **Act 1:** Four months later, Mulder shows Scully the file on Budahas, a test pilot. He's been hospitalized since his psychotic episode and not heard from since. Mrs. Budahas thinks he's been kidnapped. Deep Throat warns Mulder to leave this case alone. Mulder and Scully visit Mrs. Budahas. A local newspaper reporter asks Mulder and Scully about the case. Later, outside Ellens Air Base, Mulder looks for UFOs. **Act 2:** Scully joins Mulder as they watch two lights floating/flying in the sky. Mulder thinks the government is flying planes built with technology from recovered UFO crashes. Mulder and Scully visit Col. Budahas, who just came home, but his wife insists he "is not my husband." **Act 3:** Budahas thinks he was at a Base hospital but is unable to answer any questions related to flight. Mulder believes the military erased part of Budahas's memory. Later, Mulder and Scully are run off the road and threatened by government (?) thugs. Afterward, Scully says because Budahas is back, their investigation is over. Mulder drives off and sneaks onto the base. A triangular craft hovers directly overhead. Mulder is captured by the base security. **Act 4:** Mulder is wheeled through a large building, where he sees the triangular craft. Scully forces the "reporter" (actually Airbase Security) to drive her to the Base,

where Mulder is hooked up to some machines. Scully waits outside for Mulder's release. Later, back in Washington, D.C., Mulder is in Deep Throat's memory of what he saw inside the Base has been erased. Deep Throat warns that Mulder and Scully's lives are in danger because they've already seen too much. And he says that extraterrestrials have "been here a long, long time."

COMMENTS: "Deep Throat" introduces the conspiracy angle that predominates the entire season. The story includes bits and pieces of the infamous Roswell incident, which is mentioned in subsequent *X-Files* episodes. (See page 33 for more information about this event.)

This episode also introduces viewers (and Mulder) to Deep Throat. In retrospect, it offers little data about who he is or who he is working for. Although he appears in later episodes, he remains an enigma throughout the series.

Although both Mulder and Scully utter some rather stiff dialogue and behave stereotypically at times (Scully both denides and humors Mulder when he speaks of UFOs), their characters start to show some depth. Scully demonstrates her obvious strong will and inner strength when she is forced



to confront the "reporter." Mulder takes a liking to some local UFO-watching kids and admires their enthusiasm!

"Deep Throat" has a powerful and unsettling ending. Mulder's encounter with the experimental craft and Scully's growing realization of the forces conspiring around her both lead to a satisfying climax. An important episode, "Deep Throat" establishes themes, styles, and subplots that will remain for the rest of the season.

WRITER'S BLOCK: Eilers at Base obviously has elaborate surveillance and security procedures since they are able to track Mulder and Scully so accurately. Despite this effort, they are unaware of a hole in their perimeter fence—one that has been there for "about a year."

RATING: ▲▲▲

WRAPPED IN PLASTIC TELEVISION RATING SYSTEM

▲▲▲▲ - The best that television has to offer, equal to the greatest art of other media; exceptional writing and acting; usually dynamic, innovative visuals. Examples: most episodes of *Twin Peaks*, *The Prisoner*, *Claudius*, *The Simpsons*, *Homicide*, *Crime Story*, *The Civil War*, *Twilight Zone*.

▲▲▲▲ - Still great writing and acting, though perhaps not as innovative in the visuals. Examples: most episodes of *Columbo* (the original run), *All in the Family*, *Moonlighting*, *Hill Street Blues*, *St Elsewhere*, and the surrealistic *Green Acres* (reality!).

▲▲▲ - Enjoyable and entertaining, particularly to a fan of the genre of show that may fall into this category, worth taping and keeping, although the writing is usually only average. Examples: *Wild Pinks*, *the 60s Batman*, *Lost in Space*.

▲▲ - Some serious writing problems or acting deficiencies begin to affect enjoyment of the show, although engaging characters or intriguing concepts may keep viewers watching. Examples: *Mark and Mandy*, *Sledge Hammer*, *A-Team*.

▲ - Unwatchable, lacking any wit, originality, or visual flair. Examples: problems, since these are the shows we can't get past the first five minutes, *Full House*, *Family Matters* (or virtually all TV sitcoms, for that matter), variety shows (or—even worse—variety "specials").

0 - "Great bad" shows that are so bad, they're watchable, the television equivalent of Ed Wood Jr. films—the viewer can't believe the show actually made it on the air, an "Unwatchable" (one ▲) show produced with conviction would probably fit into this category. Examples: *Amnesia's Funniest Home Videos* (at all), *A Current Affair*, and all infomercials and daytime TV talk shows.

WRITER'S BLOCK - notes on writing or plot glitches that catch our attention. We're being kind and suggesting that a better solution simply didn't occur

to the creative team (as opposed to their being incapable of better work). Occasionally, our Writer's Block mascot (seen at right) will accompany the section; sometimes his stand-ins (the floating blocks) will appear in his stead (Writer's Block art, "The Cartoonist," by Shannon Wheeler, courtesy Too Much Coffee Man.)



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3. SQUEEZE

First televised September 24, 1993

Guest Starring Doug Hutchison (Eugene Tooms), Donal Logue (Agent Tom Colton), Harry Beckman (Det. Frank Briggs), Co-Starring Kevin McNulty (Fulter), Terence Kelly (Usher), Colleen Winton (Examinar) Featuring James Bell (Det. Johnson), Gary Hethington (Kennedy), Rob Morton (Kramer), Paul Joyce (Mr. Warner), Written by Glen Morgan & James Wong. Directed by Harry Longstreet

Intro: In Baltimore, George Usher, working late at his office, is attacked. The attacker apparently enters and escapes through the air vent. **Act 1:** Agent Tom Colton, a former classmate of Scully's, wants her (though not Mulder's) assistance on the case. At the crime scene, Mulder notices shavings below the air vent, then dusts for finger prints. Later, he compares the print with X-Files prints of ten murders in the Baltimore area with similar characteristics. The crimes date back to 1903, but the prints match. Later, at the crime scene, Mulder and Scully see Tooms crawling through the air duct in the basement. He is arrested. **Act 2:** Tooms is given a polygraph test. The tester concludes his innocence. Mulder says he's guilty, he led about not being one hundred years old and not being at the 1903 crime scene. Colton's supervisor lets Tooms go free. That night, Tooms kills again. **Act 3:** At the new murder site, Mulder sees Tooms's finger print. Later, Mulder finds Tooms's name and address in 1903 census reports. Mulder and Scully visit Det. Briggs, who investigated the 1933 murders. Mulder and Scully survey Toom's supposed residence—a run-down mess that appears uninhabited. But in an underground cellar, Mulder and Scully find Toom's "nest" in the wall. Mulder thinks it's where Tooms hibernates. **Act 4:** Scully arrives home, where Tooms grabs her from a floor vent. As they fight, Mulder arrives and manages to handcuff Tooms. In jail, Tooms builds another nest and contemplates escaping through the food tray door.

COMMENTS: Again, we've covered this Stephen King-ish episode already. We'll add this, though, "Squeeze" is the first of many X-Files episodes that hints at an indifferent, amoral universe imposing itself on humanity in general, and Mulder and Scully specifically. (Actually, the first episode alludes to this issue, but only slightly.) Unlike in *Twin Peaks*, where Bob and the Black Lodge are "evil," in the X-Files the "monsters"—be they Tooms, or the various Evils, or whomever—are primarily genetically driven

and deterministically acting out their survival needs.

WRITER'S BLOCK: We still say that the final sequence of shots is excessive (See *WIP* 9, page 24.) We're also wondering why Tooms bothers to reach the air vents—from the inside of the vent, no less!

RATING: ▲▲▲

4. CONDUIT

First televised October 1, 1993

Guest Starring Carme Snowgrass (Darlene Morns), Michael Cavanaugh, Don Gobb, Joel Palmer, and Charles Goff (Chief Blewins), Co-Starring Shelley Owens (Tessa), Don Thompson (Holzman), Akiro Monson (Leze Atsum), Tsunye Dee (Ruby), Featuring Anthony Harrison, Gian Roidi, Maunco Marcada, Written by Alex Gonsa & Howard Gordon, Directed by Derval Sackheim

Intro: Ruby and Kevin Morns are asleep on the Lake Okobogee shore. Their mother, Darlene, is asleep in a camper. She is awakened by bright lights, a shaking camper, and screams outside. Kevin tells her that Ruby is gone. **Act 1:** Mulder tells Scully of past UFO sightings near Lake Okobogee, including a 1967 sighting by a girl scout troop that included Darlene. Mulder and Scully visit her in Sioux City, Iowa. Darlene thinks a UFO took her daughter. Mulder sees Kevin watching TV static and writing binary codes. Later, Mulder and Scully meet Tessa Sears, who tells them about Ruby's boyfriend Greg. **Act 2:** Mysterious federal agent Leze Kevn's bedroom apart looking for evidence and take Darlene and Kevin away. Later, near the Lake Okobogee campsite, Mulder finds a mound of stones—Greg's grave. **Act 3:** Mulder and Scully question Tessa. They determine that she killed Greg out of jealousy. Later, at the Morns' home, Mulder and Scully discover that the binary code papers form a large portrait of Ruby. **Act 4:** Mulder and Scully find the Morns' empty camper at Lake Okobogee. They find Darlene in the forest, then Kevin. Scully locates Ruby, who is unconscious. Later, at the hospital, Ruby appears to have been in a coma, with evidence of prolonged weightlessness. Mulder and Scully want to talk with her, but Darlene interrupts. She was ridiculed all her life for talking and doesn't want her daughter to go through the same things. Later, Mulder is in church, crying, looking at an old photo of him and his sister. **COMMENTS:** With three of the first four *X-Files* being UFO-oriented, the show was already falling into a rut. Nevertheless, "Conduit" provides some emotional impact because of its attention to Mulder's loss of his sister. The powerful final scene of Mulder in the church, crying over a photograph of his sister, humanizes him. Plus, the camera work helps to convey sense of Mulder's powerlessness and frustration. This subplot makes this episode one of the best of the earlier shows.

The Act 4 scene in the misty forest where Mulder saves Kevin from a mass of oncoming bikers is beautifully shot.

Although he appears to be an important supporting character early on, this episode marks the final appearance of Chief Blewins. Later, authority seems to come from Section Chief Joseph McGrath ("Fallen Angel") or Asst. Director Walter Skinner ("Tooms").

DEJA VU: Kevin receives messages from television static, a la *Pollack's*. **WRITER'S BLOCK:** The main drawback in this episode is the stereotypical portrayal of Federal thugs tearing up Kevin's bedroom for no reason. Much like the final shots of the "Squeeze" episode, *XF* is typical television fare in the way it allows little or no room for subtlety. Too bad, such subtlety would add a powerful effectiveness to many episodes. A plea to the show's writers: We viewers are more perceptive than you believe.

RATING: ▲▲▲1/2

5. JERSEY DEVIL

First televised October 8, 1993

Guest Starring Claire Stansfeld (Creatura), Wayne Tippit (Det Thompson), Gregory Sierra (Professor), Michael MacRae (Ranger Peter Boutlo), Co-Starring Jill Teed (Glanna), Tamson Kileyay (Elian), Andrew Aulie (Rod), Bill Dow, Hrothgar Mathews (Jack), Featuring Jayme Knox, Scott Swanson, Sean O'Byrne, David Lavis, D. Neil Mark, Written by Chris Carter, Directed by Joe Napolitano

Intro: In New Jersey, 1947, a family stops at night to change a tire. The father is dragged off into the forest. He is later found dead—with his legs eaten off. **Act 1:** In Washington, D.C., Scully tells Mulder that a body has been found in the New Jersey woods missing a right arm and shoulder—perhaps eaten off by a human. Mulder tells about the 1947 case and the Jersey Devil. Mulder and Scully drive to Atlantic City to examine the new death. A Park Service Ranger shows Mulder where he found the body. Scully returns to Washington. That night, Mulder sleeps in a stum and

catches a glimpse of a beast before he is arrested by police in a street-sweeping operation. **Act 2:** Scully returns for Mulder. On their way back to Washington, they meet with a University of Maryland professor and hear about universal widman myths. Later, Mulder gets a call from the Park Ranger, who found another body out in the woods and thinks it could be the Jersey Devil. Mulder suggests maybe it's not a beastman they're looking for. **Act 3:** Mulder and Scully are at the morgue with the professor and the Ranger, but the victim's body is missing. They search an abandoned building, where Mulder is knocked to the ground by the beast—who is a female. **Act 4:** The beast flees into the woods. Mulder, Scully, the professor, and the Ranger drive to the woods but find the beast too late—she's been shot by the local police. Later, hikers on a forest trail tell the story of the Jersey Devil. Below them, in hiding, a beastbaby pokes its head out.

COMMENTS: This episode has quite a bit of humor in it, in addition to a nice balance between investigative and personal relationship storylines. When at her godson's birthday party, Scully is asked, "What about that guy you work with? I thought you said he was cute." Scully replies, "He's a jerk. (pause) He's not a jerk. He's obsessed with his work." There's also an amusing dinner date sequence with Scully and a new male acquaintance. After having been around Mulder for a while, Scully is bored with less fascinating individuals.

This episode sports some extremely nice photography, particularly at the end of Act 3 during the bestwoman's attack on Mulder.

DEJA VU: The Ranger's name—Peter Boule—is similar to Pierre Boule, author of the original *Planet of the Apes* novel.

WRITER'S BLOCK: Despite all the good aspects of this episode, the bestwoman plot is just silly, and the beastbaby ending is (unintentionally, we believe) funny, not ominous.

RATING: ▲▲1/2

6. SHADOWS

First televised October 22, 1993

Guest Starring Barry Primus (Robert Dorlund), Lisa Waltz (Lauren), Co-Starring Lorena Gale (Ellen Bledsoe), Veena Sood (Ms. Saunders), Deryl Hayes (Webster), Kali Fox (Pathologist), Tom Proket (Cop), Tom Haddon (Groundskeeper), Janna Woods-Moms (Ms. Langa), Nora McLellan (Jana Morns), Anna Ferguson (Ms. Winn), Written by Glen Morgan & James Wong, Directed by Michael Kalfeman



Mulder discovers Greg's grave ("Conduit")

Intro: At HTG Industrial Technologies in Philadelphia, Lauren Kite is upset over her boss's suicide. Later, she is attacked at an ATM machine. That night, the attackers are found dead. **Act 1:** Mulder and Scully examine the bodies of the two attackers. At HTG the next morning, Lauren tells Dorkund she is quitting. He tells her he won't let her leave, then his bracelet tightens around his wrist. He removes it and grants her request. Later, Mulder and Scully watch the ATM security tape. They see Lauren attacked, then notice a blur on the screen. They visit Lauren, but she is uncooperative. As they leave, their car flies into reverse and smashes into another car. **Act 2:** At the auto repair shop, Mulder suggests that Lauren is psychokinetic, maybe unaware. Later, Mulder and Scully study a photo of Lauren's home—an image of her dead boss can be seen next to her. That night, her boss "communicates" to her that he died from murder, not suicide. **Act 3:** Lauren leaves HTG but first lets Dorkund know that she suspects him in her boss's death. She calls for Mulder to meet her at her home. She's attacked there by two thugs, but the "blur" defends her. One attacker's throat is crushed; the other is beaten up. Mulder and Scully arrive. **Act 4:** Later, they interrogate Lauren. She reluctantly explains her suspicions about Dorkund and her apparent "protection" by the ghost of her boss, plus HTG's funding of the terrorist-Islaham organization. The FBI search HTG. Dorkund is angry that Mulder and Lauren are searching his office. He tries to intervene but is thrown against the wall by an invisible force. Drawers open and papers fly out. A knife hovers in front of him, then rips into the wall, exposing a hidden diskette containing damaging evidence.

COMMENTS: This is the first of several "dead people coming back to life" episodes this season. "Beyond the Sea," "Lazarus," "Miracle Man," "Born Again," and "Roland" all deal with the topic—probably too many times for a single season. But this Stephen King-ish episode is not bad, mainly because of Lisa Waltz's exceptional performance as Lauren.

There's an interesting scene in Act 4 when Mulder and Scully are questioning Lauren. Scully is concerned with catching Dorkund, Mulder's primary interest is in the possibility of observing spectral phenomena.

About this time in the series, the network begins to play up the horror aspects of the show; this episode's tag for next week's episode uses the phrase "Don't watch it alone" for the first time.

WRITER'S BLOCK: We're not sure the writers ever give a convincing reason why Mulder and Scully weren't apposed of the Islaham investigation earlier and had to learn about it from Lauren. Is it merely an attempt to artificially create suspense? We do like the double-investigation plotline, though.

The car crash seen in Act 1 is difficult to follow, in part because the director "crosses the 180" several times, creating confusion initially as to whether Mulder hits the other car, or the other car hits Mulder, and how this takes place. Also, at the end of the scene, Mulder appears to look up and see Lauren in the window of her home, even though the accident happens at least several houses down the street from her.

RATING: ▲▲▲

7 GHOST IN THE MACHINE

First televised October 29, 1993

Guest Starring Jerry Hardin (*Deep Throat*), Rob LaBelle (*Brad Wilczek*), Wayne Duvel (*Agent Jerry Lamana*), Blu Mankuma (*Clyde Peterson*), Faustung Tom Butler (*Ben Drake*), Gillian Barber (*Jane Spiller*), Marc Baum, Bill Finck, Theodore Thomas. Written by Alex Gansse & Howard Gordon, Directed by Jerald Freedman

Intro: At Eursko World Headquarters in Crystal City, Virginia, Wilczek is upset that Drake cut R&D and terminated the COS ("Central Operating System") project. Later, Drake gets electrocuted in the washroom. **Act 1:** Mulder's old violent crimes partner, Jerry Lamana, asks for assistance on the case. At Eursko, Mulder, Scully, and Lamana meet Clyde Peterson, the building systems engineer. Mulder and Scully visit Wilczek. Later, Scully writes in her journal (date is October 24, 1993) that she suspects Wilczek of Drake's murder. After finishing, her file is mysteriously transmitted to the COS at Eursko. **Act 2:** Scully will seek a warrant for Wilczek's arrest. Lamana follows Wilczek into Eursko. Wilczek gets into the computer system from his office terminal. The COS drops the elevator twenty-nine floors, Lamana dies. **Act 3:** Wilczek confesses to Lamana's death (to protect the COS). Deep Throat tells Mulder that the Department of Defense is negotiating with Wilczek, but Wilczek is uncooperative. Mulder visits Wilczek in jail. Wilczek will create a virus to destroy the COS. At Scully's home, her case file is again transmitted to the COS by the COS. Scully meets Mulder at Eursko. **Act 4:** Mulder and Scully take the stairs to floor 28. The door won't open, so Scully crawls into the air vent. Peterson sees

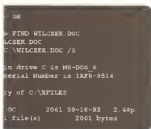


Mulder and Scully visit Eursko ("Ghost in the Machine")

Mulder. Air blows through the vent, sucking Scully toward a huge fan. Mulder and Peterson enter the main office. Scully shoots out the fan's power source. Mulder gets access into COS, but Peterson (a government agent, it turns out) prevents him from putting in the virus disk. Scully enters, gun aimed at Peterson. Mulder puts in the diskette, and the computer grids to a blank screen. Later, Peterson and investigators are studying the computer when, undetected by them, it slowly comes back to life.

COMMENTS: This episode contains hints about Mulder's incredible performance in the violent crimes unit. We'd like to see an episode next season going back to one of those cases (especially if Anderson's pregnancy makes her unavailable for some episodes). The writers could even introduce a supernatural element that gives Mulder the idea of pursuing "unexplained phenomena" through his work at the FBI. However, since his work at the violent crimes unit has been referred to in a few times, the writers would have to outdo themselves on such an episode. Mulder's investigative abilities would have to surpass Colombo's and Dale Cooper's! (How about having Peter Fisher, writer of many extraordinary Colombo episodes, collaborate with the XF writers on an episode?)

For the computer lovers out there, here is what appears on Scully's screen in Act 3 when the COS is tapping into her computer (the left side of the screen is cut from view):



RATING: ▲▲▲

8 ICE

First televised November 5, 1993

Guest Starring Xander Berkley (*Dr. Hodge*), Felicity Huffman (*Dr. Da Silva*), Steve Hyter (*Denny Murphy*), Jeff Kober (*Bear*), Co-Starring Ken Kutzinger (*Richter*), Sonny Surowiec (*Campbell*). Written by Gian Morgan & James Wong; Directed by David Nutter

Intro: At the Arctic Ice Core Project in Icy Cape, Alaska, people are scattered about, dead. On November 5, 1993, a man radios a message: "We're not who we are. It goes no further than this. It stops right here, right now." He's grabbed from behind, and the two men fight. They point guns at each other, then at themselves. Two shots are heard. **Act 1:** Mulder and Scully will investigate the deaths with three scientists: Denny Murphy, Dr. Da Silva, and Dr. Hodge. At the compound, a dog attacks Mulder; then bites the pilot who flew them there. Scully sees black nodules on the dog; then notices something moving under the skin. As the pilot bandages himself,

he notices the black nodules under his arm. Act 2: The pilot is ready to return to Nome, Alaska. Mulder worries that they could be contaminated with whatever infected the previous group. The pilot refuses to be examined, but the group handcuffs and then notices something moving under his skin. They cut a worm out of him. Mulder radios Nome for help with quarantine procedures, they suggest an immediate evacuation. But the pilot just died. Act 3: Scully and the scientists study the organism. That night, while everyone sleeps, Mulder stumbles across Murphy, who has been killed. Hodge thinks Mulder has been infected and is the murderer. Mulder is locked in a room. Act 4: Hodge is suspicious of Scully, too, so she throws her gun clips outside into the snow. Scully discovers that the larvae from two different worms kill each other. Da Silva locks up Scully, then Hodge and Da Silva try to insert a worm into Mulder's ear. Hodge notices something moving under Da Silva's skin—she's the one who's infected, not Mulder. Mulder lets Scully out, and the three grab Da Silva and insert the worm into her ear. Later, in Nome, Mulder wants to return to the site for further research but is told the place was torched.

COMMENTS: This episode contains perhaps the season's most intense scene, as Scully and Mulder pull guns on each other after Murphy is found dead in Act 3. Duchovny has shown that he can succeed with off-kilter, humorously bizarre material (i.e. Agent Bryson in *Two Pies*), but this scene (and a handful of others throughout the season) reveals his ability to portray an intense, angry rage with equal success.

In Act 4, there's an interesting scene with Mulder and Scully inspecting each other for infection—Scully's the only one Mulder trusts. Not only does this advance the intimacy of their partnership to a new level (except for a brief scene in the first episode where Mulder finds Scully's mosquito bites—a scene that is misplaced in the context of the rest of the series, which Anderson herself has noted). The intensity of Mulder and Scully's examination of each other's upper spine hints at a submerged sensuality—and is all the more powerful because it is so understated.

Worms being pulled out of spines and inserted into ears make this episode probably the most grotesque of the season and not for squeamish viewers.

The extraterrestrial angle in "Ice" is that the organism was supposedly brought to earth by a meteor millions of years ago when the ice core drilling took place directly over this ancient impact site.

DEJA VU: "Ice" is a remake of *The Thing*—with a bit of *Invasion of the Body Snatchers* added.

RATING: ▲▲▲1/2

9. SPACE

First televised November 12, 1993
 Guest Starring Ed Lauter (Lt. Col. Marcus Aurelius Belt), Susanna Thompson (Michelle Ganero), Co-Starring Tom McBeath, Terry

WARNING:
 DO NOT WATCH
 THIS SHOW ALONE.

For centuries, a terror
 unlike anything
 the world has ever
 known has been
 waiting deep beneath
 the Arctic Circle.

Tonight, it will
 rise again...to kill.



WARNING: DON'T WATCH THIS SHOW ALONE.

Fifteen years ago, a hostile alien was transported to Earth aboard an American spacecraft.

Tonight, its reign of terror will begin.



David Muligan, French Texier, Normie Wick, Featuring Aif Humphreys, David Cameron, Tyrone L. Hironolele, Paul DesRochas, Written by Chris Carter, Directed by William Graham

Intro: At the Jet Propulsion Laboratory in Pasadena, California, 1977, the first photos from the Viking mission to Mars are seen, including the much-publicized "face"-shaped structure. Lt. Col. Belt, Viking Orbiter Project Director, says it's just a trick of light and shadows. But that night, he dreams of his own space mission and his urgent distress call: there's something out here, it's coming at me! He wakes, stares at ceiling, and sees the Mars face coming toward him. Act 1: Present day, A shuttle launch is aborted. Two weeks later, Belt's assistant Michelle meets with Mulder and Scully, she suspects NASA has a saboteur. The next day, Mulder and Scully meet Belt, who dismisses sabotage possibilities. Later, Mulder and Scully watch a shuttle launch from Mission Control. Almost immediately, ground communication with the shuttle fail. Act 2: The communication problems are coming from some interference on the ground. Belt decides to cut ground control, the pilots fly the ship manually. Later, in his apartment, Belt lies down and again remembers his spacewalk. "There's something out here, it's coming at me!" Now, his face bursts into the Mars face. A ghost-like shape rises from his body and floats out an open window into space. Act 3: The shuttle pilots claim that "something bumped the ship!" Also, there's an oxygen leak in the orbiter. Mulder and Scully find Belt in his apartment, but he's sick. The pilots claim there's some kind of ghost outside. Act 4: Later, Belt has collapsed in his office. He hints that extraterrestrials are sabotaging the space program. The shuttle has thirty minutes of oxygen left. Belt says to change re-entry trajectory, and the astronauts land safely in Albuquerque, New Mexico. Belt watches from a hospital bed. A ghost image envelops him, and he smashes through a window, reeling his space walk as he plunges to earth.

COMMENTS: Long-time film actor Ed Lauter turns in a great performance as Col. Belt. Early in the episode, the character has some amusing interaction with Mulder, a Belt/space program fan. (Scully's comment: "Didn't you want to get his autograph?")

Unlike most other episodes, Mulder and Scully are virtual bystanders in this one, watching as the events unfold and being able to do very little to prevent them.

The final shot during Belt's funeral is nice, a slow pan into the casket flag's field of stars.

A disclaimer during the end credits tells that NASA approved use of certain photography, but the episode has not been "approved, authorized, supported, sponsored, endorsed, or developed by or on behalf of NASA."

WRITER'S BLOCK: So the entity that possessed Belt was responsible for sabotaging the space program? Why? Lauter's quality acting compensates for a weak script.

RATING: ▲▲

10. FALLEN ANGEL

First televised November 19, 1993
 Guest Starring Frederick Coffin (Joseph McGrath), Marshall Bell (Cmd



Mulder tries to get information from Col. Bell ("Space")

Henderson), Scott Bellis (Max Fenig), Jerry Hardin (Deep Throat), Co-Starring Brent Staitl (Corp Taylor), Alvin Sanders (Dep Sheriff Wright), Shafile Paterson (Gina Watkins), Tony Paragias (Lt. Fraser), Freda Perry (Mrs. Wright), Michael Rogers (Lt. Griffin), William McDonald (Dr. Oppenheim), Jene MacDougall (Laura Dalton), Kimberly Unger (Karan Koratz). Written by Howard Gordon & Alex Gansa, Directed by Larry Shaw

Intro: In Townsend, Wisconsin, Deputy Sheriff Wright notices an explosion and fire in the forest. He investigates. Meanwhile, at the U.S. Space Surveillance Center in Cheyenne Mountain, Colorado, radar screens pick something up. Cmd. Henderson makes a phone call: "I have a confirmed fallen angel... mobilize Operation Falcon immediately." Wright is attacked by an invisible force. **Act 1:** Mulder avoids detection and photographs the crash site, then is captured. He is interrogated at the field headquarters, and his film is destroyed. Mulder is locked up in a cage next to Max Fenig from the National Investigative Committee of Aerial Phenomenon (NICAP). Soon, Scully comes for Mulder, and Max is gone. Scully's kicked off at Mulder's latest antics. Meanwhile, an invisible something is moving through the forest. **Act 2:** Mulder and Scully find Max in their motel room. NICAP has been following Mulder's career. Max plays a tape of intercepted transmissions from Wright. Mulder and Scully visit Mrs. Wright. She says the government won't release her husband's body. Soldiers search a building for the extraterrestrial; two men are attacked. Later, at the County Hospital, Dr. Oppenheim won't discuss information about Wright with Mulder and Scully—he's been threatened. As Mulder and Scully leave, they see soldiers brought in. **Act 3:** Oppenheim wants Scully to stay and help, though Mulder is removed. Back at the motel, Mulder enters Max's camper and finds Max on the floor having an epileptic seizure. Mulder notices a weird scar behind Max's ear. Later, Scully reports to Mulder. The alien enters Max's camper. Max's ear starts to bleed. He wakes and sees a bright light. **Act 4:** Soldiers are pursuing Max on the Lake Michigan Waterfront. Mulder locates him in a warehouse. Max, who apparently was abducted, says "they're coming for me." Mulder is attacked by the invisible alien, then finds Max suspended in mid-air in a blue glow. Max disappears, abducted again. Later, in Washington, D.C., Scully and Mulder are questioned and reprimanded by Section Chief McGrath. Soldiers claim they found Max's body two hours later in a cargo container. Mulder smiles and says, "How can I deprive lies that are stamped with an official seal?" Later, McGrath is angry at Deep Throat for overruling the decision to throw Mulder out of the FBI. Deep Throat says, "Always keep your friends close, Mr. McGrath, but keep your enemies closer."

COMMENTS: "Fallen Angel" is enjoyably reminiscent of 50s B-movie science fiction films, but it's still yet another UFO episode. We can't locate a Townsend, Wisconsin on our map, but the Wisconsin location is interest-

ing in light of what Don Thompson wrote in the *Comics Buyer's Guide* #1059: "[F]lying saucers were invented—or at least popularized into folklore...[by] Raymond A. Palmer of Amherst, Wis." This is where Palmer Printing cranked out pulp magazines such as *Other Worlds*, *Science Stories*, and *Flying Saucers from Other Worlds*. Thompson writes, "The first flying saucer reports came from oxygen-starved pilots who were flying at heights never reached before...[Palmer] went for it, pushing flying saucers for all they were worth. An awful lot of flying saucers were sighted in Wisconsin, coincidentally." Palmer's son-in-law later confirmed to Thompson "that (a) Palmer made up just about everything he printed and (b) people took it seriously."

Conspiracy alert: Mulder is surprised that NICAP has been following his career because he didn't think anyone was paying attention. Max responds, "Somebody's always paying attention, Mr. Mulder." (Why would Mulder, of all people, assume nobody's paying attention?)

Scott Bellis succeeds with his intensity in the essentially silly role of Max. We also like this episode's interesting "invisible alien" special effects, plus the scene near the end where Max is suspended in mid-air.

This episode introduces Section Chief McGrath, who "stepped over Blevins" and ordered an investigation into Mulder's activities in Wisconsin. He wants to shut down the X-Files. McGrath's "Professional Responsibility Hearing" with Mulder and Scully at the end of the show contains fine performances all around, with the best line going to Mulder: "How can I deprive lies that are stamped with an official seal?" (It's not necessarily logical, but it works well in context.)

Even better is the meeting that follows, wherein McGrath is upset at Deep Throat for preventing Mulder from being kicked out of the FBI. McGrath: "You've ruined the last, best chance we had to get rid of him." Deep Throat: "I appreciate your frustration, but you and I both know that Mulder's work is a singular passion [pause] Possesses a most unique dilemma, but his occasional insubordination is, in the end, far less dangerous."

McGrath: "With respect, sir, less dangerous than what?"

Deep Throat: "Than having him exposed to the wrong people. What he knows—what he thinks he knows—[pause] always keep your friends close, Mr. McGrath, but keep your enemies closer."

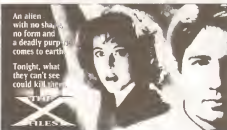
Hardin's delivery of the Deep Throat dialogue is perfect, with his final line allowing for a dual interpretation. But we wonder, is this really the result of the writers' uncertainty of Deep Throat's alliance?

DEJA VU: The military hunts the alien, a la *Predator*.

RATING: ▲▲▲

11. EVE

First televised December 10, 1993
Guest Starring Harriet Hains (Sally Kandrick), Erica Knevens (Cindy Reardon), Sabrina Knevens (Teena Simmons), Jerry Hardin (Deep Throat), Co-Starring George Touvalos (Dr. Katz), Tasha Simms (Elen Reardon), Janet Hodgkinson (Waitress), David Kirby (Ted Watkins), Tina Gilbertson (Donna



An alien with no shape, no form and a deadly purpose comes to earth.

Tonight, what they can't see could kill them.

THE X-FILES

THE X-FILES CHRISTMAS COMMERCIALS

The first commercial below was televised December 14, 1993 before a special repeat of The X-Files as part of the "Fox Holiday House Party."

Duchovny was behind small telescope. Anderson in front of it. Anderson: "I am Gillian Anderson, and this night here is my co-star David Duchovny. Every Friday night on Fox you can find us on The X-Files. David, what are you doing?"

Duchovny: "I know he's out there."

GA: "Who?"

DD: "Santa."

GA: "David, there's no such thing as Santa."

DD: "That's exactly what they want you to believe!"

GA: "I'm going to bring him down to earth while you check out this special episode of The X-Files."

The following commercial was televised December 17, 1993 before The X-Files episode as part of the "Fox Holiday House Party."

Once again, Duchovny was behind a telescope, Anderson was beside it.

Anderson: "My name is Gillian Anderson, and the man standing behind the telescope is my co-star David Duchovny. Every Friday night on Fox you can watch us uncovering the government's strangest of mysteries, including why a grown man in 1993 is searching the skies for a flying elf." Duchovny: "He's not just a flying elf."

GA: "Well what is he?"

DD: "Think about it—the polar base, the hyperlight travel, the crop circles—"

GA: "What are you saying, that Santa Claus is an alien?"

DD: "A benevolent extraterrestrial."

GA: "Oh David—"

DD: "So remember, kids, if anybody sees him, it's your duty to report him to the local FBI. We'll take it from there. And don't forget—you get to keep the presents."

Waltks), Christine Upright-Lewis (Mrs. Waltks). Featuring Gordon Tupper, Gary Davay, Joe Maffei, Mana Hamara, Robert Lewis

Written by Kenneth Billar & Chris Brancato. Directed by Fred Garber. Intro: In Greenwich, Connecticut, Teena Simmons stands alone on her front driveway. In her back yard, Teena's dad is slumped over on a swing, dead. Act 1: Mulder and Scully learn that digitals, a paralytic drug, was



found in the father who had been exsanguinated. They visit Teena. Meanwhile, a similar death just occurred in California. The father, Mr. Reardon, died with traces of digitals. The time of death was simultaneous with Teena's father. Back in Greenwich, Teena is kidnapped. In California, Mulder and Scully visit Cindy Reardon (who looks just like Teena) and her mother. Act 2: Cindy was conceived through in vitro fertilization at the Luther Stempel Center in San Francisco. Scully checks out the clinic. Dr. Sally Kendrick supervised both the Reardon and Simmons programs but was later fired, then disappeared. Mulder meets with Deep Throat, who tells him about the Litchfield experiments in the fifties—a group of genetically-controlled children were raised on a compound in Litchfield, the boys were called Adam; the girls, Eve. Mulder and Scully visit Eve 6 at an insane asylum. She looks like Kendrick. Act 3: Eve 6 tells them that all the Adams and Eves committed suicide except Eve 7, who escaped early on, and Eve 8, who escaped ten years later. Mulder concludes: "Sally Kendrick was using the clinic to carry on the Litchfield experiment. She was cloning herself." Later, Cindy is kidnapped by Eve/Kendrick in a motel. Eve introduces Teena and Cindy to each other. Soon, the girls poison her, too, with digitals. Mulder, Scully, and the police arrive to find Eve on the floor and the girls blaming "the other lady who looked like her." Act 4: Mulder and Scully drive the girls back home. During a stop for drinks, one girl poisons Mulder's and Scully's sodas. Mulder leaps off and warns Scully, but the girls flee. Eventually, Mulder catches them. Teena and Cindy are confined along with Eve 6, but soon a doctor enters—it's Eve 8, and she's come for Teena and Cindy.

WRITER'S BLOCK: Upon first viewing, "Eve" works as an intriguing

mytery with plenty of plot twists to keep any viewer satisfied to the end. Subsequent viewings, however, reveal too many inconsistencies in the story, and hence the episode completely falls apart. If Cindy and Teena are masterminding the murders from the start, why plant the false UFO leads surrounding the crimes? Did they know Mulder was going to investigate, and if so, didn't they realize he would quickly discover their connection? As Act 2 begins, Cindy seems disturbed by Mulder and Scully's investigation. Yet it is her actions that have brought them to her home. If these girls are so brilliant, wouldn't they have realized the obvious: a simple murder—or even faked suicide—would arouse less suspicion (and investigation) by the authorities? (How many exsanguination deaths are there in the U.S. each year?) In "Eve," the writers toy with the viewers by planting false, nonsensical clues in the story.

This episode is one of the weakest of the season and proves that, in this case, the show's creative team are more interested in "wowing" their audience than providing any internal consistency to their plots.

RATING: ▲▲

12. FIRE

First televised December 17, 1993

Guest Starring Amanda Pays (Phoebe Green), Mark Shappard (Bob/Cecil Lively), Dan Latt (Sir Malcolm Marsden), Laura Patten, Co-Starring Duncan Fraser (Sally), Phil Hayes, Keegan Macintosh, Featuring Lynda Boyd (woman in bar), Christopher Gray, Alan Robertson. Written by Chris Carter. Directed by Larry Shaw

Intro: In England under an elegant mansion, a member of Parliament suddenly catches fire as his wife and Cecil Lively the gardener look on. Act



Killer "Bob" plays with fire! ("Fire")



Brad Douff as Luther Lee Boggs ("Beyond the Sea")

1: In Washington, D.C., Phoebe Green—an Oxford friend of Mulder's from ten years ago—wants Mulder's assistance. Several members of Parliament have been burned to death. Sir Malcolm Marsden narrowly escaped injury last month; he's staying at Cape Cod for safety. At Cape Cod, Cecil (now called "Bob") is brushing fuel onto the windowledges of the Marsden's temporary home. Mulder tells Scully about his fear of fire. Later, L'vety is at a bar and offers a woman a light—with his finger on fire, then his entire arm. He sets the bar aflame. **Act 2:** Mulder and Green talk with the woman from the bar. Mulder wants her to work with composite sketch artist. Scully thinks the arsonist is in the U.S. That night at a Boston party, Mulder and Green keep their eyes on the Marsdens. Scully arrives and notices a fire alert panel in the hotel wall warning of fire and smoke on fourteenth floor. She warns Mulder and Green. **Act 3:** Mulder tries to rescue the kids, but the fire and smoke prevent it. He can't breathe, and firefighters pull him to safety. L'vety exits the elevator with the kids. Later, as Mulder recovers in his hotel room bed, he gets updates from Scully and Green. Scully has narrowed suspects to one man—Cecil L'vety. **Act 4:** At Marsden's Cape Cod home, Mulder searches for the children as the house begins to burn—L'vety has rigged it so he can set off a fire anywhere. As L'vety exits the house, Green splashes fuel on him. Mulder emerges with the kids. L'vety bursts into flame. Later, L'vety has been admitted to a hospital with fifth and sixth degree burns over his entire body—and survived. His rapid regeneration of cell tissue makes full recovery anticipated in a month, although he'll then be tried for murder charges.

COMMENTS: Like some of the other episodes Chris Carter has written, "Fire" devotes considerable time to the nature of the relationship between Mulder and Scully. This episode, in fact, contains some of Anderson's best work, even though her role is relatively minor. Scully's ambivalence toward Green—a competitor for Mulder's attention while in town—is perfectly acted and saves a mediocre episode. Pays' performance is somewhat disappointing, though. We loved her work in *Max Headroom*; but her role here never seems to click.

This episode sports some of the best special effects of the series, however. The burning house in Act 4, with the flames rolling across the ceiling, is stunning.

WRITER'S BLOCK: Once again, Carter succeeds with the relationship aspect of the story but stumbles in the investigative plot. How does Cecil

ignite objects at a distance? No explanation is even hinted at. Why does Cecil draw attention to himself by setting the bar on fire? If his goal is to kill Marsden, why needlessly draw attention to himself and risk being arrested and/or thrown out of the country?

RATING: **A**▲1/2

13. BEYOND THE SEA

First televised January 7, 1994

Special Guest Star Brad Douff (Luther Lee Boggs), **Guest Starring Don Davis** (Scully's father), **Sheila Larkin**, **Co-Starring Lawrence King** (Lucas Henry), **Fred Henderson** (Agent Thomas), **Don MacKey** (Warden Joseph Cash), **Lisa Vulagge** (Liz Hewley), **Featuring Chad Willett** (Jim Summers), **Katheryn Chsholm**, **Randy Lee**, **Lan Rose** **Written by** Glen Morgan & James Wong, **Directed by** David Nutter

Intro: Scully's parents are visiting at Christmas time. After they leave, she falls asleep, then awakens to see her dad in the room. He appears to be saying something. The phone rings, and suddenly the appearance is gone. She answers the phone. Her mom tells her that Scully's father just died of a heart attack. **Act 1:** In Raleigh, North Carolina, Elizabeth Hauley and James Summers are kidnapped. Death Row inmate Luther Lee Boggs claims to have information on the crime through psychic abilities, but Mulder is suspicious and thinks Boggs is co-ordinating the kidnappings from jail. Later, Scully hears "Beyond the Sea" while attending her father's funeral. Mulder and Scully visit Boggs. He wants his sentence reduced to life in prison if he helps Mulder find the victims. He describes where the boy is being held, then sings "Beyond the Sea." Scully momentarily sees her dad in Boggs's place. Mulder disbelieves Boggs, but by accident Scully finds the place Boggs described. James is not there, but some clues to the crime are found. **Act 2:** Scully imagines seeing her father sitting in her hotel room. Mulder is upset she appears to believe Boggs. Later, Boggs describes a boat house and warns Mulder not to go near the white cross. Agents sweep the docks and find Elizabeth, but Mulder gets shot below a "white cross" of telephone poles. **Act 3:** Mulder is in the emergency room as Scully looks on. Elizabeth identifies her kidnapper—Lucas Henry, an accomplice of Boggs. Scully accuses Boggs of setting Mulder up. Scully wants to talk to her father through Boggs, but he won't help until he gets a deal. **Act 4:** Scully fails to swing a deal for Boggs. Mulder warns Scully that Boggs is manipulating her to get back at him for putting Boggs on death row. Boggs gives Scully hints on where to find James even though she was unable to get a deal. Scully locates James. She chases Henry, who stumbles and falls several stories. Scully visits Boggs to more or less thank him. That night, he is executed.

COMMENTS: "Beyond the Sea" is the gem of the first season. The acting, writing, and direction are all superb. Gillian Anderson masterfully takes Scully through a gamut of emotions—from the subdued sorrow over her father's death to the intense anger over Mulder's shooting. Brad Douff delivers a haunting portrayal of a brilliant madman who is either totally



insane or truly gifted. David Nutter, the series' most talented director, delivers one striking image after another. (Who can forget the silent image of Scully's father speaking from a chair across the room, or Boggs's tormented journey to the gas chamber?) In the end the truth about Boggs is still elusive. The viewer, like Scully, is never sure if Boggs is psychic or ingeniously manipulative.

"Beyond the Sea" reaches farther and accomplishes more than any other installment of *The X-Files*. It is this season's most powerful and moving episode.

Don Davis, who played Scully's father, had a prominent role in *Twin Peaks* as Major Garland Briggs.

DEJA VU: "Beyond the Sea" closely resembles the film *Silence of the Lambs*. In the film, FBI Agent Clarice Starling negotiates with jailed serial killer Hannibal Lecter in an attempt to stop another killer. Starling (like Scully) fakes a deal with Lecter. Later, she reveals some of her inner secrets including the pain she still feels over her father's death.

While not as ambitious as *Silence of the Lambs*, "Beyond the Sea" manages to move beyond simply duplicating the film's plot (unlike *In the Line of Fire*'s influence on "Young at Heart"). Rather, the episode focuses on the development of Scully's character. Of all the *X-Files* episodes, "Beyond the Sea" is the only one in which you feel a character has undergone genuine and profound change.

WRITER'S BLOCK: Just one minor quibble. We finally see an episode in which Scully is for the most part right and Mulder is wrong, but their attitudes about the supernatural elements also switch places. So while the show appears to break the mold of the first season, it does so in, to some degree, a superficial way. As we mentioned in our Anderson interview this issue, we'd like to see an episode where Scully's skepticism prevails over Mulder's certainty. Why should Scully be the only one who is challenged to confront her world view? ▲▲▲▲

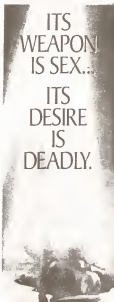
RATING: ▲▲▲▲

14 GENDERBENDER

First televised January 21, 1994

Guest Starring Brant Hinkley (Andrew), Michela Goodger, Co-starring Katee Twa (female Marty), Peter Stebbings (male Marty), Faithfuling Audrean MacDonald, John R. Taylor, Grai Carmington, Tony Morell, Lesley Ewan, David Thompson (Brother Cakley) Written by Larry Barber and Paul Barber. Directed by Rob Bowman

Intro: After meeting at a disco, a man and a woman are in bed. She gets up, and as he chokes and foams at the mouth, "she" transforms into a "he." Act 1: Mulder and Scully are at the crime scene (Germantown, Maryland). Later, Mulder tells Scully about five recent deaths occurring during sex; all show heavy doses of pheromones, the chemical animals secrete for sexual attraction. Mulder has evidence the culprit is in Stevestown, Massachusetts, home of a religious isolation sect.



Tonight, the ultimate sex killer stalks an FBI agent.

THE X-FILES



Photo by: Marcel Wolgast, © 1994 Fox Broadcasting Co.

Wills/Dupre confronts Scully ("Lazarus")

the Kindred. Mulder and Scully drive to Stevestown. Scully meets one of the Kindred, Brother Andrew. Act 2: Mulder and Scully visit the Kindred's compound. During a meal, Brother Aaron chokes, but Scully is prevented from helping him. Mulder and Scully are escorted to their cars but sneak back to the compound. The Kindred are in a barn. Mulder and Scully see Brother Aaron taken into the cellar. After the Kindred leave, Mulder heads down to the cellar. Outside, Brother Andrew finds Scully. Act 3: As Mulder explores the cellar/cavern, Andrew takes Scully to his room and tells her about Brother Martin, the killer they're looking for. Andrew takes Scully's hand and kisses her. Because of the pheromones, she is unable to resist and falls onto the bed. Mulder breaks into room and grabs Scully, then return to the car. Act 4: Marty is traced to a hotel from a credit card holster. Mulder and Scully confront Marty, but he/she gets away. Out in the dark alley, the Kindred surround Marty and virtually vanish. Mulder, Scully, and police arrive at the Kindred compound, only to find it empty. Mulder and Scully run to a field and find a large, circular clearing.

COMMENTS: "Genderbender" is stylish but ultimately flawed. If the whole premise of the *X-Files* is to examine "unsolved" cases, then the show's writers apparently believe they are under no obligation even to attempt to resolve storylines. Case in point: "Genderbender." The show presents a refugee who appears to be some sort of genetic mutant from an isolated religious sect (the Kindred). The clues lead in this direction, yet just as Mulder and Scully are about to learn the "truth," the writers cop out and make the Kindred aliens from another planet. It's easy to set up mysterious supernatural phenomena if you always fall back on the "alien" explanation. The forced UFO ending of "Genderbender" is a disappointment (and underscores *X-Files*' real challenge—to provide story closure while still leaving Mulder and Scully searching for answers.)

Despite the obvious writing faults, "Genderbender" is great to look at. From the pulsating strobe lights of the nightclub (complete with H.R. Giger mural) shown in the intro, to the steamy backalley of Act 4, "Genderbender" dazzles the eye. Too bad it's all style and no substance.

DEJA VU: "Genderbender" is *Witness* meets *The X-Files*. The show could have used Harrison Ford and Peter Weller's help. Watch the movie instead.

WRITER'S BLOCK: When Mulder and Scully first encounter the Kindred they willingly give up their weapons as required by Kindred "law." The Kindred, despite their isolated lifestyle, still live in the United States and are therefore subject to the same laws as the rest of the country. Mulder and Scully obviously had jurisdiction to enter the Kindred community with weapons intact. Giving up their guns was foolish.

RATING: ▲▲

15 LAZARUS

First televised February 4, 1994

Guest Starring Christopher Allport (Agent Wills), Cae Verrill (Lula Velasquez), Jackson Davis, Co-Starring Jason Schomburg (Warran

First televised February 11, 1994

Guest Starring Dick Anthony Williams (Reggie Purduke), Aish Boyce (Young John Barnett), Christine Estabrook (Graham Jarvis (National Institute of Health doctor), and Jerry Hardin (Deep Throat), Co-Starring Robin Mossley (Dr. Ridley), Marilyn Gann (Prosecuting Attorney), Gordon Tiplin (Joe Crandall), William B. Davis (CIA Agent), Featuring Courtney Arcaque (Young Child), David Palerson (O'Dair Barnett), Robin Douglas (Computer Talkie), Written by Scott Kauler and Chris Carter. Directed by Michael Lange

Intro: In 1989 at the Tashmoo Federal Correctional Facility in Pennsylvania, Joe Crandall sees Dr. Ridley working on John Barnett. Ridley says he's dead, but Crandall sees Barnett blink. **Act 1:** Present day. A jewelry store robbery appears to be the work of Barnett—a note was left: "Fox can't guard the chicken coop." In Barnett's original arrest, a possible mistake by Mulder resulted in an agent's death. Scully thinks Mulder followed proper procedure. Barnett vowed to get Mulder. Mulder finds a note in his car ("A hunted Fox eventually dies") and photos of him and Scully outside the jewelry store. **Act 2:** Agent Purduke thinks someone—perhaps within the Bureau—is messing with Mulder's mind. Mulder and Scully visit Crandall, who thinks Barnett may still be alive. Later, Barnett calls Mulder and then kills Purduke. **Act 3:** In Purduke's room, Mulder finds another note: "Funeral for Fox's friends... then for Fox." Scully informs Mulder that Dr. Ridley was conducting unauthorized experiments with reversing the aging process. Mulder thinks Ridley made Barnett younger—"the perfect disguise." Later, Ridley visits Scully at her home. **Act 4:** Ridley tells Mulder and Scully about his experiments and describes Barnett as his one success. The U.S. government financed the research, so Mulder meets Deep Throat, who explains that Barnett stole Ridley's work. The government is bargaining to buy it from him. Later, Mulder and Scully attend a recital. Before the concert, Barnett shoots Scully and grabs the cellist hostage. Unlike their first encounter, when Mulder hesitated so as not to endanger the hostage, he shoots Barnett. Scully is okay, a bullet-proof vest protected her. Later, as Barnett lies on an operating table, someone (CIA?) fails to get information from him before he dies.

COMMENTS: "Young at Heart" is quite disappointing, for reasons discussed below. Probably its only saving grace is a rare look back at Mulder's pre-X-Files days and a good job by Duchovny of portraying the English he's forced to relive as Barnett returns to torment him.

One more note: William B. Davis is listed in the end credits as a "CIA Agent." In all of his other appearances, he is simply the "Smoking Man" who hangs around the FBI office while Scully is given assignments, and afterward files venous artifacts in a huge Pentagon warehouse.

DEJA VU: While *XF* has borrowed styles and storylines from popular movies in past episodes, nowhere is that more evident than in "Young at Heart." The episode is a direct take-off (i.e.: rip-off) of *the Line of Fire*. The film starred Clint Eastwood as a Secret Service agent protecting the President from assassin John Malkovich. The similarities between *the Line of Fire* and "Young at Heart" are astounding. Eastwood is guilt-ridden for not having saved JFK in Dallas. (Mulder is guilt-ridden for not having shot Barnett, thereby saving the life of another agent.) Eastwood's partner is killed by the assassin, making his pursuit more personal. (Purdue, Mulder's



"Lazarus" ad

Dupre), Callum Keith Rennie (Tommy), Jay Brazaau (Prof. Vames), Lisa Bunting, Featuring Peter Kalmos (O'Dair), Brenda Cohnow, Mark Saunders, Alexander Boynton, Russell Hamilton, Written by Alex Gansa & Howard Gordon, Directed by David Nutter

Intro: At a Maryland bank, Scully and Agent Jack Willis confront bank robber Warren Dupre, who shoots Willis and then is shot by Scully. Soon afterward, Willis and Dupre are in an emergency room. As the doctors work on Willis, Dupre's body jumps. Then Willis's heartbeat returns. **Act 1:** Two days later, "Willis" leaves the hospital, goes to the morgue, and cuts off Dupre's wedding ring. Later, Mulder and Scully are in the morgue wondering where Willis is and why he mutilated Dupre. "Willis/Dupre" looks for wife/accomplice Lula Velasquez at Dupre's apartment. Mulder notices left hand prints on the cleaver used to get the Dupre's ring, but Willis is right handed (Dupre was left-handed, though). Mulder thinks Dupre came back in Willis's body. "Willis/Dupre" kills Lula's brother Tommy, thinking he sold the couple out to the FBI. **Act 2:** Mulder and Scully investigate Tommy's place. "Willis/Dupre" arrives later. Mulder notices "Willis/Dupre" at target practice with the gun in his left hand. Scully is still not convinced of Mulder's theory. "Willis/Dupre," at the office, gets a lead on Lula's whereabouts. He and Scully search the apartment complex. Scully catches Lula in the basement, but "Willis/Dupre" rescues Lula and handcuffs Scully. **Act 3:** At Lula's house, Scully is handcuffed. "Willis/Dupre" tries to convince Lula of his identity. Mulder believes Lula lives in Baltimore. Lula confesses that Tommy didn't set Dupre up, she did. She phones Mulder to say she wants a million dollars for Scully. **Act 4:** Mulder further isolates the area where Lula's house might be, and the FBI begins a house-to-house search. An agent loses Lula's home inside. "Willis/Dupre" collapses. Lulathinks she's dead and tosses her wedding ring onto him. He grabs her gun and shoots, "Don't you know that you're my I came back?" He shoots her, and the FBI storm the house as he dies.

COMMENTS: "Lazarus" is one of those *XF* episodes that will likely be overlooked. Compared to more glamorous episodes ("Ice," "Beyond the Sea"), "Lazarus" seems rather mundane. But the episode holds up to repeated viewings because it contains good character development and a strong (and sometimes subtle) storyline. The plot is filled with surprises and clever twists: Lula wants Dupre dead from the start (which complicates Dupre's plans when he finally catches up to her), and Willis is a diabetic (which ultimately leads to Dupre's downfall).

The Willis/Dupre character is a great concept: an FBI agent literally becomes the man he has been chasing for years. "Lazarus" provides more detail of Scully's past and adds new dimension to the character. At the same time the episode shows just how emotionally attached Mulder has become to his partner as he agonizes over her capture. One final subtlety—as Dupre dies he says "I love you" to his wife. Could Willis be sharing the same sentiment with Scully?

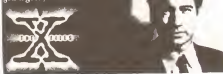
WRITER'S BLOCK: "Lazarus" contains only one silly gimmick: the tattoo that appears (and later fades) on Willis' arm. The viewer is bright enough to know that Dupre is in Willis' body without the unnecessary plot crutch.

RATING: ★★★★★

Half Creature. Half Human. All Killer.

The only people who have seen it are dead.

Tonight, Agent Fox Mulder gets a good, hard look.



"Young at Heart" ad

MULDER, FOX

Name: FOX MULDER

Nickname: "Spooky" [pilot]

Birthdate: around 1960 ["Conduit"]

Education: Oxford-educated psychologist who wrote a monograph on serial killers and the occult [pilot]

Left "the Academy" at age 28 ["Young at Heart"]

Occupation: After returning from Oxford, he was recruited by the FBI [pilot]

Generally thought of as the best analyst in the violent crime section; had a natural aptitude for applying behavioral models to criminal cases [pilot]

Worked for three years at the FBI's behavior science unit profiling serial killers ["rooms"]

His success allowed him the freedom to pursue the X-File cases [pilot]

Published an article in *OMG!* magazine under the pseudonym M.F. Luder ["Fallen Angel"]

He's been allowed to continue X-Files work because he made connections in Congress [pilot]

Family: Samantha, his sister, disappeared one night in 1972. Samantha's profile:

Samantha T. Mulder, 2790 Vine Street, Chilmark, Mass.

place of birth: Chilmark, Mass.

Date of birth: January 22, 1964 ["Conduit"]

Her disappearance tore the family apart. Mulder believes she was abducted by aliens and he was unable to respond to her calls for help. [pilot]

Psychological/Personal: Has undergone deep regression hypnosis with the aid of Dr. Heitz Werber [pilot]



old friend, is killed by Barnett.) Eastwood "spars" with Malkovich over the phone, while Malkovich is shown in shadowy close-ups. (Mulder spars with Barnett on the phone, while Barnett is shown in shadowy close-ups. Alan Boyce even does a poor imitation of Malkovich.) Malkovich's killer instinct and mental imbalance are the result of a covert government program to train assassins. (Barnett's reverse aging is the subject of a covert government experiment.) In the *Line of Fire* ends with an assassination attempt on the President at a fund-raising dinner. ("Young at Heart" ends with an assassination attempt on Scully at a concert recital.)

The concept of *The X-Files* (government investigation of unexplainable phenomena) is rich enough to generate countless fascinating and original storylines. Too frequently the program unnecessarily borrows plots from popular films. Except for the science fiction element of Dr. Ridley's aging experiments, "Young at Heart" is an unoriginal, formulaic episode.

RATING: AA

17. E.B.E.

First televised February 18, 1994

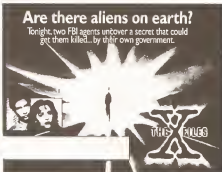
Guest Starring Jerry Hardin (Deep Throat), Co-Starring Allan Lyssel (Chief Rivers), Peter LaCroix (Ranheim), Bruce Harwood (Byers), Dean Haglund (Langley), Tom Bradwood (Frohike). Written by Glen Morgan & James Wong. Directed by William Graham



Byers and Scully

Intro: Over the skies of Iraq, a fighter pilot destroys a mysterious craft. The craft lands near a NATO Surveillance Station on the Turkey/Iraq border. **Act 1:** A semi truck drives along Route 100 in Reagan, Tennessee. Suddenly, the radio goes crazy and all power is out. A huge craft flies overhead, and the truck's back doors open. Mulder and Scully talk with the truck driver, Ranheim, but he keeps changing his story. Mulder is not allowed to inspect the truck. Back in Washington, Mulder and Scully visit a government watchdog group called Lone Gunman (technically, the group is unnamed, but they publish a maga-

zine called Lone Gunman). Later, Scully discovers that inside her pen is a jumble of electronic circuitry. **Act 2:** Deep Throat hints to Mulder that the truck is transporting UFO wreckage from the Iraq incident. Scully doesn't trust Mulder's "source with a deep background." Later, Deep Throat gives Mulder a UFO photo taken at Ft. Benning, Georgia, and implies that where the wreckage is being stored. Scully wants to have the photo professionally analyzed. Mulder gets angry but reluctantly agrees. Later, it is proven to be fake. **Act 3:** Mulder meets Deep Throat and is angry at the deception. Deep Throat needed to divert Mulder from pursuing the truck. Mulder's apartment is being bugged. He and Scully are followed but manage to escape and meet in Las Vegas. The truck is heading northwest on I-90. They catch up with it in Washington. Hours later, their radio goes crazy, and bright lights flash. They pull off the road behind the truck. But it's empty—no driver or extraterrestrial biological entity ("E.B.E."). **Act 4:** Mulder concludes that this was an elaborate hoax. He discovers that a week of intensive UFO sightings started in Tennessee and followed the path of the truck. Last night, there were seven sightings in Mattawa, Washington. Mulder and Scully drive there and see Ranheim outside a nearby "power plant." With some fake security passes from Lone Gunman, Mulder and Scully enter in a highly restricted area, Mulder is met by Deep Throat, who tells him that the E.B.E.



has been exterminated. Deep Throat claims to be one of three men to have exterminated an extraterrestrial in the past. "That's why I come to you, Mr Mulder...to store for what I've done." Mulder wonders "whether to believe." **COMMENTS:** Fast-paced and engaging, "E.B.E." offers further insight into the Deep Throat character while introducing many themes to be explored in "The Erlenmeyer Flask." Mulder and Scully counter the government's false leads and red herrings with elusive counter-maneuvers of their own. All of this surrounds the episode's true subject, to reveal more about Deep Throat. While much new information emerges about the character, many questions still remain. It would appear that Deep Throat has been playing two sides against the middle—he's kept Mulder well-informed but carefully shielded from real secrets, while he has simultaneously undermined covert government projects. The viewer is led to wonder whether he will be able to maintain this delicate balance. (The final episode indicates he may have failed.)

The introduction of Lone Gunman is a great touch; we hope they return (not to mention the great dialogue from that scene).

Mulder and Scully's argument in Act 2 contains some sparking dialogue. Their debate actually brings the characters closer together and shows why they are such a good team—like any good partnership, each member has strengths that compensate for the other's weaknesses. (The show's writers do a great job of addressing his growth as the season progresses.) "E.B.E." aptly illustrates how Mulder's obsessive search for the truth about UFO's can be a weakness. When his obsession gets in the way, his skills as an investigator are impaired. Unlike the season's first few episodes, "E B E" demonstrates that Mulder is not always a "super-sleuth." **WRITER'S BLOCK:** Mulder claims that the UFO photo given to him by Deep Throat is the best he's seen, while Deep Throat admits that the picture was "prepared by our very best." Yet Scully sees flaws in the picture by simply looking at it!

RATING: ▲▲▲▲

18 MIRACLE MAN

First Aired: March 18, 1994

Guest Starring R.D. Call (Sheriff Daniels), Scott Bairstow (Samuel), George Gerdas (The Rev Hartley), Dennis Lipscomb (Leonard Vance), Co-Starring Walter Marsh (Judge), Campbell Lane (Holman's Father), Chilton Crane (Margaret Holman), Howard Story (Fire Chief), Les Gunn-Barnard (Lillian Daniels), Lisa Ann Boley (Beatrice Salinger), Aiar Doduk (Young Samuel), Roger Haskett (Deputy Tyson). Written by Howard Gordon & Chris Carter. Directed by Michael Lange.

Intro: In Kenwood, Tennessee, 1983, a fire ravages a downtown building. The Rev Hartley and his adopted son Samuel walk over to Leonard Vance, who is dead. Samuel prays, and Vance returns to life. Act 1: Present day. A woman mysteriously dies after Samuel attempted to heal her. Sheriff Daniels asked the FBI to investigate. Mulder, Scully, and Daniels locate Samuel. He says his pride has corrupted his gift of healing. Samuel tells about Mulder's "old pain"—his sister was taken away by strangers amidst bright lights. Mulder wants to hear more, but Daniels arrests Samuel. Samuel tells Mulder, "If you'd have come earlier, I could have healed your

pain, but not now; my gift is gone." Act 2: During a bail hearing for Samuel, locusts fill the courtroom. Samuel declares that "the Lord has testified against me" and refuses to be set free. Later, Mulder and Scully meet Hartley, who says Samuel is innocent and Daniels' fatherless man. Mulder thinks he sees his sister, but it's an illusion. That evening at the revival Mulder thinks he sees his sister again. Meanwhile, a woman in a wheelchair dies immediately after being touched by Samuel. Act 3: The woman's parents agree to an autopsy. Scully performs it (on March 7) and finds evidence of poisoning. Later, Mulder visits Samuel in jail and tells him that the woman was poisoned, then asks if Samuel still sees Mulder's pain. Samuel says he's blind now, but Mulder doesn't believe him. Frustrated, Mulder leaves. Later, two men visit Samuel and beat him to death. Act 4:



Scott Bairstow excels as Samuel in "Miracle Man"

Photo by Jeff Wassenaar, © 1994 Fox

Mulder and Scully discover how locusts were led into the courtroom through the ventilation system on the roof. That night, Vance sees a ghostly Samuel and confesses to the poisoning out of anger for being brought back to life homely disfigured. Mulder, Scully, Hartley and Daniels find a delirious Vance, who has poisoned himself. Later, Samuel's body is missing from the morgue—a nurse claims he walked out by himself.

COMMENTS: "Miracle Man" is a solid, original, and well-written episode. It demonstrates that as the season progressed the show's writers became more confident with the characters and story premises. The complex and subtle plot of "Miracle Man" unfolds at a steady pace, offering a number of unpredictable twists and satisfying revelations. For example, Scully initiates the investigation by introducing Mulder to the Hartley case. Vance, the man Samuel resurrected, is the surprising culprit behind the murders; Samuel returns from the dead to apparently seek vengeance on Vance but instead offers forgiveness. The episode ends with the implication that Sheriff Daniels was behind Samuel's death. (Unlike past *X-Files* episodes, the Sheriff's motivations for murder aren't hammered over the viewer's head. In fact, these motivations are open for debate: did Daniels have Samuel killed because he was afraid to believe, or did he feel powerless around Samuel, knowing the boy was the only one who could help his wife?)

"Miracle Man" briefly explores the ongoing subplot of Mulder's missing sister, connecting the episode into the larger subplot of the whole series.

Finally, the writers masterfully depict the character of Vance, who, with his burned skin, raspy voice, dark sunglasses, and black fedora, makes an eerie and lasting impression.

The character of Samuel is a fascinating portrait of the struggles between selfless ministry, righteousness, and the temptations of power and success (elements that have been prominent in the news for the past six to eight years). Scott Bairstow turns in one of the best performances of the season as the agonizing Samuel. His meeting with Mulder and Scully in Act 1 is stunning—especially when he talks to Mulder about Mulder's lost sister, plus when he turns to Scully and asks if she doubts the power of God (a gripping sequence that was not lost on the promoters department, it was used as part of the commaral to advertise the episode).

"Miracle Man" is another winner.

WRITER'S BLOCK: When the woman dies at the revival, Scully merely steps away and makes no effort to resuscitate the body (which collapsed only a few seconds ago). The Reverend Hartley lives in a big mansion outside of town and has been preaching in the area for ten years—

Seeing Behind the Scenes

Several members of the *X-Files* production team appear, in one way or another, within various first season episodes. In "Ice," series stunt Co-ordinator Ken Kizzinger plays Richter. In "Fire," Mulder and Scully are assigned to protect Sir Malcolm Marsden (played by Dan Lett). Malcolm Marsden also happens to be the name of the hair stylist for the series. Vladimir Steffoff and Tom Broadwood, two of the First Assistant Directors, are involved in "E B E." When Mulder and Scully are trying to gain entrance into the Mattawa, Washington "power plant," they receive fake ID cards from Lona Gunman. The cards contain the names "Tom Broadwood" and "Val Steffoff." Also, Broadwood plays Frohike, the Lone Gunman member with the camera who keeps saying that Scully is "hot," in that episode. Finally, Broadwood's name appears briefly in "Shadows." In Act 2, Lauren is upset that a painter is preparing to remove Howard Graves' name from his parking space. The worker holds a large stencil pattern with the new name—"Tom Broadwood"—until Lauren grabs it out of his hand and pushes him away.

These are the ones we've noticed, we're not sure if a complete

list

SCULLY, DANA



Name: DANA SCULLY

Nickname: "Starbuck" (from her father) ["Beyond the Sea"]

Birthday: February 23 ["Lazarus"], probably 1964 ["Beyond the Sea"]

Education: University of Maryland ["Jersey Devil"]

Undergraduate degree in physics: "Einstein's Twin Paradox: A New Interpretation" [pilot]

Went to medical school but chose not to practice (pilot), which upset her father ["Beyond the Sea"]

Occupation: A medical doctor; teaches at "the academy" [pilot]

Was recruited out of medical school by the FBI (pilot)

Been with the FBI "just over two years" (pilot)

Family: Father proposed to Mother immediately following the Cuban Missile Crisis; he dies around Christmas, 1993 ["Beyond the Sea"]

Has an older and younger brother ["Roland"]

Psychological/Personal: Doesn't believe in the existence of UFOs or that there are answers beyond the realm of science [pilot]

Avoids answering direct question about belief in an afterlife ["Shadows"]

Said, "I was raised a Catholic, and I have a certain familiarity with the Scripture, and God never lets the devil steal the show." ["Miracle Man"]

but his congregation cannot afford a church building? Instead, all the "revivals" are held in a small tent! While having Vance as the killer is surprising, it isn't quite convincing. His hatred, after all, is aimed at someone who saved his life! Vance would have preferred to die back in 1983, but the young Samuel could not have known that and acted out of compassion. Finally, although Hartley begins as a bit of a cancanote, the writers later make clear that he is an earnest minister. Why, then, do "Samuel Heals" banners adorn the revival tent? These would not appear in any legitimate tent revival.

RATING: ▲▲▲▲

19. SHAPES

First televised April 1, 1994

Guest Starring Ty Miller (Lyle Parker), Michael Horse (Charity Tsakany), Donnelly Rhodes (Jim Parker), Jimmy Herman, Ranaa Morsseau (Gwen Goodensnake), Co-Starring Dwight McFee (David Gates), Paul McLean (Dr. Josephs), Written by Marilyn Osborn, Directed by David Nuttar
Intro: At Two Medicine Ranch in Browning, Montana, Jim and Lyle Parker search the grounds at night. Lyle is attacked by a beast, Jim shoots—and ends up killing Joseph Goodensnake. Act 1: Mulder and Scully investigate. The Parkers have a border dispute with the Trego Indian reservation. Jim insists he saw red eyes and fangs that night and didn't mean to shoot a man. Scully thinks the killing is an open and shut case. Mulder notices strange tracks in the corral and wants to examine Joseph's body, now at the reservation. There, they meet Gwen, Joseph's sister, and Sheriff Tsakany. They examine Joseph's body; Mulder notices the deceased has fangs. Act 2: Tsakany refuses to allow an autopsy. Mulder tells Scully about the very first X-File, initiated by J. Edgar Hoover in 1946. A series of victims in the Northwest had been torn to shreds. In 1946, the presumed animal culprit was shot at Glacier National Park—but the body retrieved was Richard Watkins. After a while, the murders resumed. Mulder and Scully watch Joseph's body being cremated at a ceremony. Lyle dies up but is asked to leave. Later, a beast kills Jim Parker. Act 3: Mulder and Scully investigate Jim's murder. Both Gwen and Lyle are missing. Scully finds Lyle and takes him to the hospital, he's suffering from exposure. Later, Lyle tells Scully he doesn't remember anything after leaving the funeral. Mulder tries to reach Scully at the hospital, but she and Lyle are headed back to the ranch. The doctor tells Mulder that Lyle had traces of his father's blood type that could only be there through ingestion. Act 4: At the ranch, Lyle feels sick. Unseen by Scully, Lyle begins to transform. Mulder and Tsakany arrive. Scully finds Mulder. They search the dark house for the beast, who jumps them. Mulder shoots. They see Lyle, dead.

COMMENTS: Although a little slow and somewhat predictable, "Shapes" is a well-paced episode. The supporting characters are carefully developed—especially Sheriff Tsakany, who must respect both the laws of the United States and the traditional

ways of his people. The writers are cognizant of past strained relationships between Indian tribes and the U.S. government. (The old tribesman mentions Wounded Knee, a 1973 incident in which Indians and Federal law enforcement officers exchanged gunfire after Indians demanded a Senate investigation into Indian problems.) The episode also contains some gentle humor as the old tribesman proposes Indian names for Mulder ("Running Fox" and "Sneaky Fox"). The episode's climax (with Scully trapped in the darkened house with the beast) is a bit cliché, but forgivable.

Sheriff Tsakany, by the way, is nicely played by Michael Horse, *Twin Peaks*'s Deputy Hawk.

WRITER'S BLOCK: Early on, Scully dismisses Joseph Goodensnake's fangs as calcium deposits?!! Right. In Act 4, as Mulder searches the darkened house, he backs into a room. Later, he fires blindly at the beast. Surely Mulder's extensive FBI training has better prepared him for these types of intense situations. And Scully isn't too bright herself. Lyle enters a bathroom and begins to growl, the door gets smashed down—and Scully thinks a mountain lion was in the bathroom with Lyle?!

RATING: ▲▲

20. DARKNESS FALLS

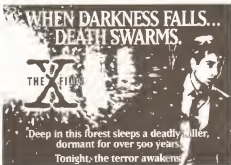
First televised April 15, 1994

Guest Starring Jason Beghe (Larry Moore), Tom O'Rourke (Steve Humphreys), Titus Welliver (Doug Spenny), Co-Starring David Hay, Barry Greene, Ken Tremblait, Written by Chris Carter, Directed by Joe Napolitano
Intro: At the Olympic National Forest in northwest Washington State, loggers are afraid that "his thing could kill us all." They split up and try to escape the forest before another attack. One man trips. A green mist descends on him and a friend. Act 1: The Forest Service has given up on the missing loggers. Some believe eco-terrorists Doug Spenny and friends are guilty. At the forest, Mulder and Scully meet Larry Moore of the Forest Service and Steve Humphreys from the lumber company. They drive to the logger's camp, but road spikes puncture the two front tires. They hike to the

For centuries, Indians believed in a creature that was half-man, half-wolf.

Tonight, the legend returns...to kill.





deserted camp. The generator is broken, radio destroyed, and vehicles sabotaged. Mulder and Scully find a giant cocoon. Act 2: Inside the cocoon is a body drained of fluids. Humphreys repairs the generator. Spinney wants the group the attacks occur at night. Yet it's more than a day's hike to leave the forest. Mulder finds a green tree ring in an "old growth" tree. Moore discovers that the ring contains living parasites. Mulder thinks they've been alive for hundreds of years and were released when the tree was recently cut. Humphrey hikes to the truck to radio for help. He sees a green mass overhead and shuts himself in, but the insects come through the vent and attack. Act 3: The next morning, Spinney hikes to another camp to replace a dead truck battery; he promises to return. Scully and Moore are angry at Mulder for letting Spinney take their generator's extra gas. That night, green insects seep into the cabin. Mulder explains that the light keeps them from swimming. Act 4: The next morning, Mulder, Scully, and Moore take a tree from a logger's truck to repair one of their original files. They find Humphreys, dead. Spinney arrives and drives them away. But more road spikes destroy the tires. When Spinney gets out, the insects attack; he runs into the forest. Insects enter the truck. The next morning, Mulder, Scully, and Moore are found in the truck—unconscious, covered in webbing. Later, at the High Contamination Facility in Winthrop, Washington, Mulder and Scully are recovering from the bites. The government has started burn and pesticide procedures to eradicate the insects. Mulder worries that the swarm might migrate.

COMMENTS: Like "Ice," "Darkness Falls" takes place in a frightening setting, a lonely "outpost" in an isolated part of the world. If the viewer can get past the numerous script problems (discussed below), the episode may be enjoyed. The killer bugs are an eerie phenomenon (though not nearly as frightening as the worms in "Ice"); the cocooned logger is truly horrific, and the unexpected ending in which Mulder and Scully are attacked by the bugs is shocking. There is also a careful adult placement of blame, the lumber company helped to create the problem by cutting down an off-limit forest, and the eco-terrorist tactics prevented an easy escape from the danger.

WRITER'S BLOCK: These effective elements mentioned above are not enough to save this poorly conceived episode. The whole scenario of "trapping" Mulder and Scully in the wilderness is contrived and forced. Why

couldn't Mulder or Scully use one of their cellular phones to call for help? And shouldn't the Ranger have a high-powered walkie-talkie for just this sort of situation? Why doesn't Mulder, Scully, or someone else hike down to the Ranger's jeep to siphon gas for the generator? For that matter, why wait two days to take a spare tire down to the jeep? Why not do that the first day and come back later with reinforcements? If the bugs don't attack in the light, Mulder and company should simply light a fire to stay safe. Mulder should never let Spinney go alone to get help (which he realized later). Why doesn't he or Scully accompany Spinney to make sure he keeps his word to return? Later, Spinney is attacked by the bugs while standing directly in front of the jeep's headlights. The entire plot of "Darkness Falls" hinges on its isolated setting and only works if we believe Mulder and Scully are really stuck up in the woods. Unfortunately the plot contains too many holes to make the scenario convincing.

RATING: A++

21. TOOMS

First televised April 22, 1994

Guest Starring Doug Hutchison (Tooms) Paul Ben Victor (Dr. Aaron Monte), Mitch Pileggi (Asst. Director Walter Skinner), Henry Beckman (Caparelli Smoking Man), **Co-Starring** Timothy Wabbar (Detective Talbot), Jan D'Arco (Judge Kern), Jerry Wasserman (Doctor Plith), **Featuring** Frank C. Turner (Doctor Collins), Gillian Carra (Christine Ranford), Pat Bernal (Frank Ranford), Mikal Uguri (Dr. Karentky), Glynis Davies (Neilson), Steve Adams (Myers), Catherine Lough (Dr. Richmond), Willem B. Davis (Smoking Man), Andre Daniels (Artan Green), **Written by** Glen Morgan & James Wong, **Directed by** David Nutter

Intro: At the Druid Hill Sanitarium in Baltimore, Maryland, Dr. Monte visits Tooms and says not to be nervous about tomorrow's hearing. Act 1: Skinner tells Scully he wants the X-Files cases solved "by the book" and more frequent reports. At Tooms's hearing, doctors give their reports, then Mulder describes Tooms's hundred-year history of killing. The officials don't believe him and release Tooms, who will stay with the Greens. Act 2: At the Lynne Acres Retirement Home, Detective Briggs, the investigator from the 1933 and 1963 killings, tells Scully that all of Toom's victims were found except one from the 30s. Briggs thinks the victim is buried in the foundation of the Ruxton Chemical Plant. Later, they excavate the bones. Meanwhile, Tooms is stalking a man. Mulder follows Tooms but falls asleep. He wakes, notices Toom's van is empty, and alerts the man and his wife. Tooms flees. Act 3: At the Smithsonian Institute Forensic Anthropology Lab, Dr. Plith shows Scully gnawing marks near the ribs of the Ruxton body. Outside the Green's home, Scully relieves Mulder from surveillance. Mulder drives away, Tooms is hiding in his trunk. Later, Mulder sleeps at home. Tooms enters, pokes his own cheek, and draws blood. Later, Tooms—who appears beaten up—tells a doctor that Mulder did it. Mulder is taken in for questioning. As he leaves his home, Mulder notices a loose screw on the floor next to the vent. Act 4: Skinner questions Mulder and Scully. Scully lies to protect Mulder, but Skinner doesn't believe her. Mulder is forbidden to go near Tooms. Dr. Plith concludes the gnawing marks on the rib cage



The X-Files Nielsen Ratings

Here are the ratings for The X-Files as compiled by the A.C. Nielsen Co. The first number is the placement of the episode during that week's broadcasts (which run from Monday through Sunday). Following the episode's title are two numbers. The first (in boldface) is the "rating," which measures the percentage of the nation's 93.1 million television homes tuned into the program. Each ratings point represents 931,000 households. The second number, the "share," is the percentage of televisioners actually in use during that hour that were tuned into the program. The listing below is for first-run episodes, not reruns. We are missing a few episode's ratings; we'll try to have them for next issue.

58	The X-Files	7.9/15	76. Spoo	6.5/11	65. E.B.E.	6.2/9
	Deep Throat		80. Fallen Angel	6.4/9	72. Meade Man	7.5/13
79	Squeeze	7.2/13	77. Eve	6.8/12	68. Shapes	7.6
84	Conduit	6.3/11	80. Fire	6.8/12	67. Darkness Falls	8.0/14
82	Jersey Devil	6.6/11			58. Tooms	8.6/15
80	Shadows	5.9/11	80. Genderbender	7.2/12	65. Bom Again	8.2/14
87	Ghost in the Machine	5.9/11	82. Lazarus	7.6/12	78. Roland	7.9/14
	Ice		Young at Heart		71. Ehrenmeyer Flask	5.6/10

Name: ??
Nickname: "Deep Throat"
Birthdate: ??
Education: ??
Occupation: He was with the CIA in Vietnam (apparently during the Vietnam War) ["E.B.E."]
Current employment is a mystery
Family: ??
Relationship to Mulder: He claims to be Mulder's ally. "I place my life in great jeopardy every time we speak...I spent years watching you from my lofty position." ["E.B.E."]
 Scully believes Deep Throat is toying with Mulder ["The Erlenmeyer Flask"]
Ultimately trustworthy?: He claims that "there still exists some secrets which should remain secret, truths that people are just not ready to know." ["E.B.E."]
 He knows he will need to lie to Mulder sometimes, and "a lie is most convincingly hidden between two truths." ["E.B.E."]
Claims of extraterrestrials: He says they have been on Earth a long time ["Deep Throat"]
 Claims that after the Roswell incident in 1947 the U.S., Soviet Union, China, Britain, both Germans, and France agreed at a super-secret conference that should any extraterrestrial survive a crash, the country holding it would be responsible for its extermination. "I have the distinction of being one of three men to have exterminated such a creature.... [This] has haunted me." He goes to Mulder "to atone" for what he's done. ["E.B.E."]



match Tooms' dental record. Dr. Monte visits Tooms, who then kills the doctor. Mulder and Scully arrive too late. They rush to 66 Exeter Street, which is now a city square. Mulder finds Tooms' nest under the building. Tooms attacks. Mulder flees. Scully pulls Mulder to safety. Mulder switches on the escalator, Tooms is caught in it.
COMMENTS: "Tooms" is a real conundrum. While it contains some of the best character development and humor of the entire series, it also contains the most poorly conceived plot twists of any episode.

On the positive side the episode shows Mulder and Scully growing closer together. While there is a hint of intimacy between the two, one gets the impression that rather than becoming romantically involved, Mulder and Scully are developing a very deep and personal friendship. They need each other in order to cope with the oppressive world around them. This episode hints at the possibility that the X-Files division will be shut down, nicely foreshadowing the series finale. Despite the seriousness of their situation Mulder still delivers some effective one-liners. Just before he descends into the shaft to look for Tooms he tells Scully, "You can get the next mutant." (Funny stuff, but perfectly in character since Mulder admits listening to The Howard Stern Show!)

Judge Kern is played by Twin Peaks's Jan D'Arcy (Sylvia Home).
WRITER'S BLOCK: Despite these wonderful touches, "Tooms" is plagued by ill-conceived plot twists and poorly written sequences. If Mulder is so desperate to keep Tooms locked up, why tell such an outlandish story at the parole hearing (even if it is the truth)? Surely he knows no one will believe him. Mulder should omit details regarding Tooms' advanced age and ability to elongate his body (Of course, this was all backstory used by the writers to reacquaint the viewer with the details of "Squeeze." While arguably necessary, it was still poorly executed.) But the most ridiculous part of the episode has to be Tooms' "training" of Mulder. Tooms breaks into Mulder's apartment undetected. Clearly he's got his final victim. But no! For some unexplainable reason Eugene Tooms defies his "genetic make-up" to kill, and instead frames Mulder for beating him! Once again the writers forego logic in order to contrive a plot twist. This one is so preposterous, it's unforgivable. Even the camera work falls here. After the viewer is given hints that Tooms would crawl out of a floor vent, the camera switches to Tooms' point of view—we see Mulder from a low vantage point across the room; the camera then rises (as if Tooms were now standing up) and moves toward Mulder. Then Tooms enters screen right! Needless to say, this completely undercuts the effectiveness of the preceding subjective camera shots.

RATING: ▲▲1/2
22. BORN AGAIN
 First televised April 29, 1994
 Guest Starring Bran Markinson (Tony Fiore), Mimi Lober (Ante Fiere), Maggie Wheeler (Det. Sharon Lazard), Dey Young (Judy

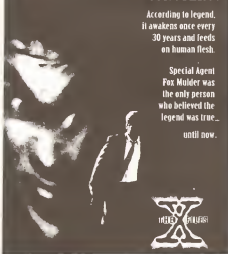


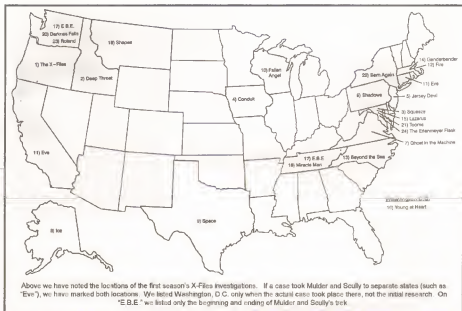
DO YOU BELIEVE IN MONSTERS?

According to legend,
 it awakens once every
 30 years and feeds
 on human flesh.

Special Agent
 Fox Mulder was
 the only person
 who believed the
 legend was true...

until now.





Above we have noted the locations of the first season's X-Files investigations. If a case took Mulder and Scully to separate states (such as "Eve"), we have marked both locations. We listed Washington, D.C. only when the actual case took place there, not the initial research. On "E.B.E." we listed only the beginning and ending of Mulder and Scully's trek.

Bishop), *Andrej Libman (Michelle Bishop)*, *Co-Starring P. Lynn Johnson (Dr. Sheila Braun)*, *Leslie Carlson (Dr. Spitz)*, *Richard Sall (Felder)*, *Dwight Koss (Detective Barbala)*, *Peter Lapras (Harry Linhart)*, *Written by Howard Gordon & Alex Gansa*, *Directed by Jerold Freedman*

Intro: In Buffalo, New York, Detective Lazard sees a little girl huddled in an alley. At the police station, the girl tells Det. Barbala her name is Michelle. Other officers hear a window smash. Barbala is outside, several stones down, lying on top of a car. **Act 1:** Michelle claims another man was in the room, Lazard says it's not true. Mulder and Scully talk with Michelle. Mulder gets a computer sketch from Michelle's description of the "other man" Michelle's mother doesn't recognize the man. Michelle constructs an

ogami bird. Mulder talks with Dr. Brun, Michelle's developmental psychologist. She doesn't recognize the sketch, either. Braun says Michelle destroys dolls during their sessions, all disfigured identically. Lazard identifies the sketch as Officer Charley Morris, who has been dead for nine years. **Act 2:** Morris died being disfigured the same way Michelle damages her dolls. Mulder and Scully visit Tony Fiore, Morris's partner, but he isn't helpful. Later, at Buffalo Mutual Life, Fiore and Felder argue about Morris's accidental death (they just wanted to scare him). Felder's scarf gets caught in a bus door as the bus drives away. The bus's brakes aren't working. Then the bus automatically stops. Michelle is sitting in a window seat watching. **Act 3:** Felder used to work with Barbala. Mulder and Scully go see Fiore, but his wife Anita says she hasn't seen him since yesterday. Mulder sees ogami animals done by Morris, who was Anita's first husband. Michelle undergoes regressive hypnosis and appears to speak dialogue that Morris would have said. (She was conceived about the time of Morris's death.) **Act 4:** Fiore arrives home and tells his wife to pack a bag. Michelle is hiding in-house. While the wife is packing, Michelle attacks Fiore. Mulder and Scully arrive. Mulder interrupts Michelle's attack. Fiore tells his wife that he was a part of Morris's death. Later, Mulder writes his report. Fiore pleaded guilty to first-degree murder after the fact, grand larceny, and obstruction of justice. Other officer's deaths were ruled accidental. Michelle was not charged and doesn't remember the events. "End of field journal. April 19, 1994"

COMMENTS: An average episode, "Bom Again" has neither the stylish impact nor the glaring inconsistencies of recent episodes. Besides the haunting image of the equanum figure appearing within the video static of Michelle's taped hypnosis session, there is little else in the episode that is striking or memorable. The solid plot unfolds at a steady pace as all the pieces of the mystery fall together. "Bom Again" concludes with Mulder, rather than Scully, narrating a field report. Naturally, Mulder must make these reports often, but this is the first time the viewer has been privy to them. Hopefully the show's writers haven't abandoned Scully's narrated reports, which typically offer a thought-provoking (yet objective) case summary.

RATING: ▲▲▲

SO YOUNG. SO INNOCENT. SO EVIL.

An eight year-old girl is possessed by the soul of a serial killer.

She's not mommy's little angel anymore.

All-New Episode!

THE X-FILES

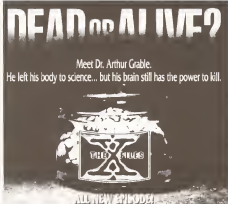
23. ROLAND

First televised May 6, 1994

Guest-Starring Zeljko Ivanek (Roland Fuller), Nicole Marciano, Kerry Sandonovskiy, Garry Davey (Dr. Keats), James Sloyan (Dr. Nollette), Co-Starring Matthew Walker (Dr. Sumow), Dave Hurtubise (Birmingham), Sue Mathew (Lisa Dole). Written by Chris Ruppenthal. Directed by David Nutter
Intro: At the Menlo Propulsion Laboratory, Washington Institute of Technology in Colson, Washington, Dr. Sumow is working in a wind tunnel. Roland, the janitor, closes the door and starts the wind mechanism. Sumow loses his grip and falls into the blades. Act 1: Mulder and Scully meet Keats and Nollette and learn that Dr. Arthur Grable died recently in an automobile accident. At the Heritage Halfway House, Mulder and Scully visit Roland, who has a vision of killing Keats. Later, while Keats is working, Roland sneaks up behind him and drowns him in liquid nitrogen. Act 2: Mulder and Scully discover that someone has been continuing Grable's work in the six months since he died. Mulder and Scully visit Roland again, who tells them he got his job through Grable. Roland says, "People die, they go away, and they're not supposed to come back." Act 3: At the Avalon Foundation, Washington Institute of Technology, Mulder and Scully learn that Grable's head has been preserved in liquid nitrogen. Mulder believes Grable and Roland are twins. Later, Mulder and Scully visit Roland, who doesn't want to talk about his dreams. Mulder thinks Grable is using psychic abilities to control his brother to kill the scientists. Act 4: Mulder and Scully learn that Grable's capsule has been tampered with. At the propulsion lab, Nollette realizes Arthur is controlling Roland. It turns out Nollette is stealing Arthur's research. Nollette and Roland fight. Roland traps Nollette in the wind tunnel. Mulder and Scully plead with Roland/Arthur to stop the machine, which he does.

COMMENTS: The plot of "Roland" seems tiresome and unoriginal, especially since it was broadcast directly after "Bion Again." "Roland" is yet another "revenge-from-the-dead" story. There's little mystery in the episode. Early into Act 2 Roland's flashbacks indicate that, as a child, he was forcibly separated from either a good friend or brother. Nollette also appears suspicious from the start, although his motives for killing Roland in Act 4 are confusing. It appears as if he wants Roland dead because he (Nollette) will not be getting credit for Grable's work. But Grable is dead, and no one would believe Roland continued the research. Nollette could easily have allowed Grable, through Roland, to complete his work and then taken full credit. Somehow this fact eludes him.

The ending of "Roland" is far too neat and tidy. Roland will not be charged either with murder or attempted murder even though he could easily be convicted (especially by Nollette's certain testimony). Finally, a brief scene shows Grable's brain "dying," assuring the viewer that Roland will be safe. Although predictable and lackluster, "Roland" contains some great performances (especially by Zeljko Ivanek), and some gruesomely original scenes (particularly the off-camera shattering of Keat's frozen



head)

RATING: ▲▲

24. THE ERLKENMEYER FLASK

First televised May 13, 1994

Guest Starring Lindsey Ginter (Crew-Cut Man), Anne DeSalvo (Dr. Simon), Simon Webb (Fugitive), Jerry Hardin (Deep Throat), Co-Starring Jim Leard (Captain Lescano), Ken Kramer (Dr. Berube), Philip MacKenzie (Medic), Featuring William B. Davis (Smoking Man), Jaylene Hamilton (Reporter), Mike Mitchell (1st Unformed Cop), John Payne (Guard), Written by Chris Carter, Directed by R.W. Goodwin

Intro: A man is being chased by police. He jumps into the bay. He appears to have been bleeding "green blood." Act 1: Sunday, May 8, 1994. Mulder sees a news report on the incident. Later, he and Scully locate the suspect's car—but it's different from the one on the news. They track this new car to Dr. Berube. Deep Throat is upset at Mulder for giving up on this case so soon. The "Crew-Cut Man" kills Berube. Act 2: At Berube's office, Mulder finds an Erlenmeyer flask labeled "purity control." At Berube's house, Mulder sees from the phone bill many calls to a Zeus Storage. The "fugitive" from the intro collapses at a pay phone. An ambulance rushes him to the hospital, he's bleeding green. Attendants begin to give him a shot; suddenly, the ambulance swerves off to the side of the road, and attendants

THE X-FILES RADIO COMMERCIALS

A number of X-Files radio commercials were broadcast during the season. Generally, they included pieces of dialogue from the upcoming episode intercut with the announcer's dramatic voice-over. Some energetic percussion-dominated music filled the background. Following are the first and last commercials for the first season. Both were thirty-second spots.

Aired before the first episode

Announcer: "They're two FBI agents assigned to a top-secret project—"

Scully: "I'm looking forward to working with you."

Mulder: "I was under the impression that you were sent to spy on me."
Scully: "—searching for clues to mysteries that were never meant to be solved."

Mulder: "I think those kids have been abducted."

Scully: "By who?"

Mulder: "By what?"

Announcer: "Between reality and fantasy—"

Boy: "I'm afraid they're coming back."

Girl: "You've got to protect me!"

Announcer: "—be the chilling secrets—"

Mulder: "Do you believe in extraterrestrials?"

SFX: explosion

Announcer: "—of the X-Files: A new dramatic series premiering Friday, September 10th on Fox."

Aired on May 13, 1994

Announcer: "Of all the mysteries in the X-Files, there is one so deadly—"

Deep Throat: "Trust me, you've never been closer."

Announcer: "—so frightening—"

Mulder: "Closer to what?"

Announcer: "—that the government will do anything to keep a secret—"

Scully: "They're saying that it could be extraterrestrial."

Announcer: "—even kill their own agents."

SFX: gunshot

Scully: "Nooool!"

SFX: explosion

Announcer: "Don't miss the explosive season finale of The X-Files, after *Encino County Jr.*, two all-new episodes tonight on Fox."

Note that in the first commercial, Mulder is asking Scully if she believes in extraterrestrials, in the final commercial, Scully mentions extraterrestrials. Such contrast is representative of the change in Scully's character during the first season.

diver out coughing. The fugitive escapes. Mulder arrives at Zeus Storage and finds live people submerged in large aquarium tanks. Act 3: Dr Carpenter (Georgetown University Microbiology Department) tells Scully the bacteria appears to be extraterrestrial. Scully tells Mulder. Mulder and Scully go to Zeus Storage—but it's empty. Deep Throat enters. Dr. Benube was conducting human experiments with extraterrestrial viruses on humans, including the fugitive. They need to find him before the government does. Scully learns that Dr. Carpenter died in a car accident. In Benube's house, the fugitive attacks Mulder, then government agents kill the fugitive. Act 4: Scully looks for Mulder at home but finds only Deep Throat. He arranges to gether into the Fort Madeline High Containment Facility. There, she finds a glass case labeled "Purity Control" and a canister of liquid nitrogen containing a small alien-looking creature. Later, Scully gives a package to Deep Throat. He gives the package to the Crew-Cut Man in a van, who then shoots him. Mulder is tossed out the back of the van. Thirteen days later, Mulder tells Scully that the X-Files are being shut down, Mulder and Scully are being assigned to other divisions. In a huge Pentagon warehouse, the "Smoking Man" flies a jar with the alien in it. COMMENTS: The viewer knows from the opening credits that this episode is going to take a different turn. The usual opening credits line "The truth is out there" is replaced by "Trust no one," which Deep Throat tells Scully near the end of the show.

"The Erlenmeyer Flask" starts out strong and stays that way throughout. The episode takes *The X-Files* a major step forward (Scully actually sees an alien body) and sets up some great predicaments for the second season (the X-Files division has been shut down, and Deep Throat is apparently dead). The episode also cleverly incorporates a real-life mystery into the plot—the strange fumes that emanated from a woman in a California hospital, knocking out doctors and causing an evacuation of the emergency room.

"The Erlenmeyer Flask" helps clarify Deep Throat's role in the series. He's vulnerable to other government forces is made clearer (as was evident in "E.B.E."). But questions remain as to whom Deep Throat is working against and why he wants the human/alien genetic experiments exposed. Deep Throat obviously has significant power if he can obtain such high-level security clearance for Scully. But does he have this power? If he is working against other powerful government forces, why haven't they stopped him already? Of course the entire plot of "The Erlenmeyer Flask" begs a more fundamental question: Why don't these mysterious government forces simply kill Mulder and Scully?

Deep Throat claims that Mulder is too high profile to be killed but elaborates no further. Just what does "high profile" mean, and who else is sympathetic to Mulder's cause? It appears as if there may be yet another, unnamed force working in the background to help Mulder and Scully. The series offers little explanation as to whom this force may be, save for Mulder's passing comment in the pilot episode that Mulder has "connections in Congress."

The many questions that arise from the series in general, and "The Erlenmeyer Flask" in particular, may get resolved in the second season. It's a little possible, however, that these questions will be buried in yet more labyrinthine plots.

DEJAVU: At the end of Act 1, when the captain calls off the mannikin, a short distance away the fugitive emerges a la Martin Sheen in *Apocalypse Now*: a half-lit head slowly rises from the water.

WRITER'S BLOCK: Why doesn't the man who kills Dr. Benube take the Erlenmeyer flask labeled "purity control"? Mulder finds the flask after a mere cursory search of the crime scene. The Crew-Cut Man (or his associates) must have known the flask existed and what it contained—how else would they have known to kill Dr. Carpenter? If the contents of that flask were so important, why leave it after killing Benube? (In fact, to keep such genetic secrets from ever becoming public, why not just torch Benube's lab after the murder?) *The X-Files* writers need to think these types of questions through in order to patch the gaping holes so often found in their storylines. Also, this is minor, but when Mulder pulls a letter out of Benube's mailbox, the zip code to the Ards, Maryland address is 148376. While Canada (where the show is filmed) has six digits in their postal code (including a combination of letters and numbers), U.S. addresses are restricted to five, of course.

RATING: AAAAA

The first season ended on Friday the thirteenth, which seemed oddly appropriate. Just as ironically, that night's edition of *Nightline* reported on a botched U.S. training mission for D-Day.

26 *Wapped in Plastic*

EXPLOSIVE SEASON FINALE!



Of all the mysteries the X-Files there is one so deadly & frightening, the government will do anything to keep it a secret... even kill their own.

Again and again, soldiers practiced storming a beach off the coast of France (if we remember correctly). One night, a German U-boat discovered the mission and started firing. All told, one thousand soldiers died during the entire training mission. All survivors were sworn to secrecy (threatened, actually) by the government. Only now, fifty years later, is the truth coming out. Nothing to do with UFO aliens or the supernatural, but it was an eerie coda to the season's final *X*.

In looking back over the first season of *The X-Files*, one disappointing aspect of the plots becomes obvious. There are simply too many episodes using similar elements. Too many spirits come back to life to avenge this or that ("Shadowz," "Lazarus," "Born Again," "Roland," and even, to some degree, "Beyond the Sea," "Young at Heart," and "Miracle Man"). The various UFO/abduction episodes are somewhat redundant (the pilot, "Deep Throat," "Conduit," "Fallen Angel," "E.B.E." and "The Erlenmeyer Flask.") Add to that two cannibal mutant episodes ("Squeeze" and "Tooms"), two hairy creature episodes ("Jersey Devil" and "Shapes") and two killer girl episodes ("Eve" and "Born Again"), and one begins to wonder whether, even during the first season, the writers are having trouble coming up with enough different story ideas. We're not asking that every episode be stunningly unique. But if someone refers to a particular episode as "the one where that guy came back to life," and it could refer to any one of a half-dozen episodes—one-fourth of the season—there's obviously problems. (It's like referring to "that issue of *Fantastic Four* where they battle Dr. Doom.")

That said, we're looking forward to seeing what lies ahead this second season. Writers will be forced to work around Gillian Anderson's pregnancy, an opportunity that presents the possibility of extraordinary originality or stupefying silliness. We're eager to see how they meet the challenge.

In any event, we'll probably be back next year (more than likely in our companion magazine *Spectrum* for a second-season analysis. Until then, both in *Spectrum* and in *Wrapped in Plastic*, we'll keep everyone up-to-date on all the X-Files news. ✖

X-Files Magazine Checklist

The following list contains all of the nationally-distributed (i.e. local newspapers are excluded) articles and features related to The X-Files to date that we're aware of.

COMICS BUYER'S GUIDE

#1050 March 4, 1994

Comics Guide by Dan Thompson

XF review (33 pages, pages 124 & 131)

ENTERTAINMENT WEEKLY

#2034 December 31, 1993/January 7, 1994

The Best & Worst of Television, 1993 Honor Roll, 'Best Cut Show'

XF mention (page 108)

#206 January 21, 1994

'X' Marks What's Hot by Ken Tucker

XF article (1.33pp) (pages 40-41)

IMAGI-MOVIES

Volume 1 #3 Spring 1994

1993—The Year in Review Television by Mark Altman

XF mention (1 paragraph page 60)

NEW YORKER

April 18, 1994

'X' Factor by James Wulcott

XF article (1.66pp) (pages 98-99)

PEOPLE WEEKLY

April 25, 1994

Going to X-tremes by Michael A. Loton and Karen Brasfield

Duchovny article (pages 59-60)

SCI-FI UNIVERSE

#1 July 1994

Cool Sci-Fi Cool Network

XF article (2 page 8)

STARLOG

#201 April 1994

Scientific American by Kyle Counts

XF cover mention and article (pages 76-79)

#202 May 1994

Devil's Advocate by Marc Shapiro

XF cover & Duchovny interview (pages 46-48)

STARLOG PLATINUM EDITION

Volume 2

True Disbeliever by Kyle Counts

Anderson article (pages 30-33)

Volume 3

Agent of Fears by Frank Garcia

David Nutter article (pages 58-61)

TV GUIDE (Dallas/Fort Worth edition)

July 24, 1993

On the Nonzon by Mark Schwed

XF preview (33 page 30)

September 4, 1993

half-page XF ad (page 186)

September 11, 1993

half-page XF ad (page 197)

September 18, 1993

Fall Preview '93

XF article (1p) (page 58)

October 30, 1993

3/4-page XF ad (page 214)

November 8, 1993

2/3-page XF ad (page 207)

November 13, 1993

3/4-page XF ad (page 204)

December 11, 1993

3/4-page XF ad (page 122)

January 1, 1994

3/4-page XF ad (page 163)

January 15, 1994

Personoid About the Personoid by Divina Infusino

XF article (pages 20-21)

3/4-page XF ad (page 178)

January 29, 1994

3/4-page XF ad (page 197)

February 5, 1994

Got some X-planning to do by Glenn Kenny

XF article (4 page 28)

3/4-page XF ad (page 197)

February 12, 1994

6-page XF ad (page 198)

February 28, 1994

The Couch Critic: The X-Files by Jeff Jarvis

XF review (1p) (page 8)

March 5, 1994

Ask TV Guide

XF question (page 2)

March 28, 1994

3/4-page XF ad (pages 168-169)

April 2, 1994

one-page XF ad (page 172)

April 9, 1994

half-page XF ad (page 184)

April 16, 1994

The Truth is Out There

XF article (5 page 30)

one-page XF ad (page 167)

April 23, 1994

3/4-page XF ad (page 184)

April 30, 1994

Ask TV Guide

Duchovny question (page 3)

3/4-page XF ad (page 205)

May 7, 1994

one-page XF ad (page 193)

June 11, 1994

The Best and Worst of the Year The Best X We Ever Had

XF mention and photo (25 page 12)

Hollywood Buzz X-Baby?

Anderson article and photo (2 page 37)

June 18, 1994

XF mentions (pages 8, 8, and 16)

June 25, 1994

XF mention (page 42)

July 2, 1994

XF cover (some editions) or cover mention (other editions)

X-Files X-Closure by Deborah Starr Seibel

XF article (pages 6-13)

USA TODAY

February 18, 1994

'X' marks the spot for actresses by Matt Roush

Carter interview (25 page 3D)

May 13, 1994

Savor Spooky X-Files by Matt Roush

XF article (5 paragraphs, page 1D)

VARIETY

September 13, 1993

XF article by Tony Scott (page 36)

WRAPPED IN PLASTIC

#6 August 1993

The World Spins

XF mention (1 paragraph page 29)

#7 October 1993

The X-Files: Existing Stillness

XF cover mention & review (1p) (page 29)

#8 February 1994

Letters

XF discussion (5 page 24)

Tuan Peaks Actors Appearing in Numerous Films!

XF mention (page 30)

The World Spins Et Celera

XF mention (page 31)

#10 April 1994

Letters

XF discussion (1 page, pages 18-19)

Tuan Peaks Actors on Screen

XF mention (page 27)

X-Files Update

XF article (33 page, pages 28-29)

#11 June 1994

X-Files News

XF article (15 page 28)

Et Celera

XF mention (page 30)

#12 August 1994

XF cover

XF articles and features (pages 2-31, 44)



The Truth is Way Out There

by Bryan Yamashiro

Although the first season of *The X-Files* offers a wide range of supernatural storylines, the show is often perceived as one that focuses primarily on UFOs. *Entertainment Weekly* described the program as "FBI plus UFO." It is indeed difficult not to label the show as such since the pilot, which deals with UFOs, also introduces FBI Agent Fox Mulder's personal agenda for investigating these X-Files. His quest to access classified government documents dealing with UFOs, and ultimately to find his missing sister whom he believes was abducted by aliens as a child, seems to pervade most of his investigations.

In the next few pages we'll examine how well *The X-Files* matches established UFO "myths." We'll discuss the degree to which *The X-Files* accurately depicts many of the accepted phenomena associated with UFO sightings and close encounters and explain how the show differs from some widely held beliefs within the UFO community. We'll also examine the show's conspiracy angle. *The X-Files* follows the commonly held beliefs of many UFO students that the government has covered up UFO crashes and has experimented with both UFO technology and alien biology.

The UFO Phenomenon: An Overview

Explanations for UFOs range from the mundane to the bizarre. Debunkers such as the renown Phillip Klass—the ideological equivalent of the atheist in this near religious debate—are quick to offer explanations such as hoaxes, weather balloons, the planet Venus, temperature inversions, or even eyelaah glauc. The proponents, on the other hand, range from serious scientists—offering theories such as the popularized extraterrestrial visitations, or a hitherto unknown terrestrial intelligence, or even geologically related electromagnetic hallucinatory phenomena—to believers such as New Age chancellors who await the coming of "space brothers" who will usher in a golden new age. Peter Hough writes:

It would be dogmatic to rule out the "occupants" as "space aliens" theory absolutely, but an objective look at the evidence hardly points in that direction... Yet, the United States, mother of the term flying saucer,¹ brimming with contact stories when this aspect of the subject was virtually unknown in Britain, never really has let go of its belief in the ET theory. While researchers here (in Britain) have been examining ancient legends and folklore, psychological and sociological ramifications, the Americans have stood firmly by the side of ET. Testimony which does not fit is often ignored or dismissed.²

Agent Mulder is, in fact, one such American believer who makes his position clear as he asks agent Scully in a melodramatic and mischievous tone, without a trace of embarrassment, "Do you believe in the existence of extraterrestrials?" Wherever these creatures may be from, or however "real" they may be, it is noteworthy to mention that at the 1967 meeting of the American Psychological Association in New York, participants agreed that a detailed study of alleged UFO abductees revealed them to be normal people from all walks of life. It was concluded that their experiences could not be accounted for strictly on the basis of psychopathology.³

¹Hough, Peter, "The Development of UFO Occupants," *Phenomenon: Forty Years of Flying Saucers*, New York: Avon Books, 1988, pp. 113-114.

²Fowler, Raymond E., *The Watchers*, New York: Bantam Books, 1990, p. xxiv.

³Bryan Yamashiro practices General Medicine in Hawaii. His article "Twin Peaks, Folklore, and the Nature of Reality" appeared in WIP 10.

UFOs and The X-Files

But just how believable or accurate is *The X-Files*, at least in relation to the whole UFO phenomenon? Roughly a third of the episodes deal directly or indirectly with UFOs. Some of the episodes that arguably have the least to do with UFOs featured elements of the UFO phenomenon or the possibility of extraterrestrial life. "Eve," for example, touches on the phenomenon of unexplainable cattle mutilations, often attributed to UFOs because of the strange bloodless surgical precision involved in the extraction of various organs and body parts. In "Miracle Man" the silent presence of UFOs is felt in the background as Mulder repeatedly catches glimpses of his long-missing sister. The episode features a faith healer whose mysterious origin—he was supposedly found on a riverbank—invokes the possibility of extraterrestrial involvement. Based on this story, you could almost swear that the writers are implying that Jesus himself was of "alien" origin. "Young At Heart" features a killer who undergoes physical age regression. Although the story has no obvious connection to extraterrestrials, UFO conspiracy buffs believe that the CIA and the NSA are in possession of such technology (based on the testimony of Alfred Bielek, who claims to be one of the survivors of the alleged "Philadelphia Experiment").⁴ Government conspiracies, as we will see, figure largely in ufology, as it does in *The X-Files*.

Regardless of how ludicrous one might find the idea of reverse-engineering villains and stretching cannibalistic mutants, Carter insists that "The X-Files is meant to be taken seriously, moments of dry humor notwithstanding." Regarding UFOs he further states:

I've spoken to people who have actually been at military facilities and had military personnel open files for them that deal with UFOs and the investigation into that type of phenomena. These are credible people, people who have very little interest in this subject, who have told me they've seen these things with their own eyes.⁵

Indeed, the episodes dealing with the subject of UFOs seem, at least on the surface, to have more credibility than other episodes. Much of this has to do with the fact that the show utilizes well-known elements of alleged UFO sightings and abductions, such as radio and electromagnetic malfunction (e.g. spinning compasses, automotive power loss), bodily implants which are usually nasal ("The X-Files"), scars left on the bodies of abductees ("Fallen Angel"), post-encounter skin rashes or burns ("Deep Throat"), and even levitation of abductees ("Fallen Angel"). These elements, just by virtue of their familiarity, seem to strike a chord in the public psyche. Even a straight-faced Dan Rather stated that "UFOs are a cultural phenomenon" on CBS's prime-time news magazine, *48 Hours*.

This air of credibility is further enhanced, at least among UFO "enthusiasts" (serious UFO researchers should find this label much less insulting than "buffs") by the show's references to significant names, places, and events in ufology such as: MUFON, NICAP, the Gulf Breeze photos hoax, Area 51 on the Nellis Air Range in central Nevada (where the military purportedly tests super-secret aircraft that utilize alien technology), and the infamous Roswell UFO crash/retrieval and cover-up. (See page 32 for a review of Showtime's *Roswell* film and a historical overview.)

Although *The X-Files* uses many elements common to re-

⁴Steiger, Brad, *The Philadelphia Experiment and Other UFO Conspiracies*, New Jersey: Inner Light Publications, 1990, p. 70.

⁵Counts, Kyle, "Scientific American," *Starlog* No. 201 (April 1994), p. 77.

⁶Counts, p. 78.

ported UFO sightings and abductions, the show's presentation of the "missing time" phenomenon demands closer examination. A great number of abduction cases seem to begin with the abductee driving along a lonely road late at night. Usually the witness remembers a close confrontation with a UFO and/or its occupants, but nothing else for an unaccountable period of "missing time." This time-lapse is the single most consistent factor in such cases. Fifty-four percent of abduction cases evidenced it, with the length of missing time varying from a couple of hours to fifteen minutes. What is this missing time? It turns out to be a period blocked from memory whilst the alleged abduction occurred and which is often only partially retrievable by techniques such as hypnosis.⁸

Significantly, about a third of UFO abductees in a study of 232 cases are able to remember their experience without the aid of hypnosis.⁹ So how does missing time figure into The X-Files? The simple answer is, it doesn't—at least not in the classic sense. On The X-Files, missing time is just that—time in the vicinity of a UFO sighting which is just...lost, somehow. UFO enthusiasts were surely shaking their heads when, in the first episode, Mulder and Scully "lost" nine minutes without any implication of an amnesiac period. Equally baffling was a similar incident in "E.B.E." in which agent Mulder supposedly authenticated a close UFO contact by keeping time on two stopwatches, one left in his car and another taken a few footsteps away presumably to register the effect of some strange residual UFO time warp in the area.

And what of the alien intelligences inside these UFOs? Why have they come to Earth, and what are they doing with the people they abduct? Budd Hopkins, a leading proponent of the ET theory of UFOs and author of several best-sellers such as *Missing Time*, explains:

Human beings are first abducted when children, and a cell sampling operation ensues. Then, it would seem, after these samples are analyzed, certain individuals are followed closely and after puberty ova and sperm cells are taken from them. The goal of these procedures, the evidence suggests, is the merging of human and "alien" genetic material for the production of a hybrid race. In some cases women are abducted and artificially inseminated, and within a few months re-abducted so that the developing embryos can be removed. These hybrid embryos are apparently brought to term in a laboratory inside large UFOs. Most bizarre of all, the humans—male or female—who have involuntarily provided cells are later abducted yet again and shown the results—tiny hybrid infants or children. In fact, they are asked to pick up and hold their 'offspring' in a kind of bonding experience!¹⁰

Hardly family fare for primetime television. Perhaps this is why The X-Files chooses to forgo the procreation bit and instead presents us with aliens who are tampering with human genetics by somehow mutating humans directly into alien forms. The pilot episode tells that the experiments were a failure and the subjects had to be destroyed. Some would argue that The X-Files' portrayal of aliens is indeed accurate. There are fringe beliefs circulating wherein malevolent aliens now dwelling in vast underground bases deep beneath the surface enslave and/or conduct horrible genetic experiments on humans, resulting sometimes in monstrous forms!

Trust No One: Conspiracy and The X-Files

Much of The X-Files intrigue seems to be in its conspiracy angle. This element, no doubt, is what keeps UFO enthusiasts coming for more. With the recent revelation of government radiation experiments, not to mention Watergate and the brewing Whitewater controversy, there is an ever-increasing public distrust of the government, sometimes bordering on paranoia. The X-

Files couldn't have shown up at a more opportune time.

Government Cover-ups

The idea of a government conspiracy is a vital part of the UFO phenomenon. The government/military has been releasing public reports and commentary on UFOs since 1947 (when the flying saucer phenomenon "officially" began), ranging from expressions of puzzlement to disinterest to denials to outright reversals of earlier opinion. When the Freedom of Information Act (FOIA) was passed, then later amended to include the Privacy Act in 1974, ufologists saw it as a means to an end. Attorneys for Citizens Against UFO Secrecy (CAUS) and other UFO activists eventually unleashed a flood of previously classified documents. In many cases, most agencies such as the CIA and the ultra-secret National Security Agency (NSA) denied they had any such documents in their files, only to later admit to their existence.¹¹

Because the sheer volume of relevant government documents suggesting a cover-up is beyond the scope of this article, only a few examples are cited:

—One of the early classic sightings in the annals of UFO history took place on October 1, 1948 over Fargo, North Dakota. There, an Air Force National Guard pilot, Lt. George Gorman, was approached by a glowing ball of light, with which he initiated a 30 minute dogfight, witnessed by control tower operators and passengers in another aircraft. Later, Gorman said that he was absolutely convinced that there was rational thought behind each maneuver performed by the glowing aerial ball. The incident received national press coverage, following which the government explained Gorman's "thinking sphere" as a lighted meteorological balloon. In reality, its unknown origin was kept secret. In 1985, researchers using the FOIA learned that the Air Force "eliminated the possibility that this incident may have been another aircraft or a meteorological balloon."¹²

—In a document released to UFO researchers via the FOIA, a memorandum to Walter Bedell Smith, the Director of the CIA, from H. Marshall Chadwell, the Assistant Director of its Office of Scientific Intelligence, stated that: "Flying saucers' pose two elements of danger which have national security implications—the first involves mass psychological considerations and the second concerns the vulnerability of the U.S. to air attack." The memorandum recommended "a policy of public information which will minimize concern and possible panic resulting from the numerous sightings of UFOs."¹³

—A recovered memo written by Wilbert B. Smith, head of a Canadian UFO study dubbed Project Magnet, indicated an interest in UFOs and related parapsychical phenomena at the highest levels of the U.S. government. Pertinent excerpts follow:

I made discrete enquiries through the Canadian embassy staff in Washington who were able to obtain for me the following information:

- a. The matter is the most highly classified subject in the U.S. government, rising higher than the H-bomb.
- b. Flying saucers exist.
- c. Their modus operandi is unknown but concentrated effort is being made by a small group headed by Dr. Vannevar Bush.
- d. The entire matter is considered by the U.S. authorities to be of tremendous significance.

I was further informed that the U.S. authorities are investigating along quite a number of lines which might possibly be related to the saucers such as mental phenomena.¹⁴

—In 1950, the FBI put surveillance onto a leading civilian UFO investigator. In 1952 and 1953 the CIA considered employing cartoonists and magicians to help destroy the credibility of witnesses they knew were telling the truth.¹⁵

⁸Randley, Jenny, "Living With A Close Encounter," *Phenomenon: Forty Years Of Flying Saucers*, New York: Avon Books, 1988, p. 148.

⁹Fowler, p. xxv.

¹⁰Hopkins, Budd, "Investigating The Abductees," *Phenomenon: Forty Years Of Flying Saucers*, New York: Avon Books, 1988, pp. 141-142.

¹¹Stacy, Dennis, "Cosmic Conspiracy: Six Decades Of Government UFO Cover-ups, Pt. I," *Orion*, vol. 16, no. 7 (April 1994), p. 38.

¹²Fowler, p. 70.

¹³Fowler, p. 336.

¹⁴Fowler, pp. 185-186.

¹⁵Randley, p. 240.

—UFO investigators point to the so-called Bolender memo as proof that Project Blue Book, the Air Force's public UFO investigative agency from the late 40s until its closure in December of 1969, was a ruse and not much more than an exercise in public relations. The memo closing down Project Blue Book, dated 20 October 1969, signed by the USAF Deputy Director of Development, Brigadier General C.H. Bolender, explains:

Reports of UFOs which could affect national security are made in accordance with JANAS 146 or Air Force Manual 55-11 and are not part of the Blue Book system...[They] should continue to be handled through the standard Air Force procedure designed for this purpose.

The memo clearly shows that there was a covert procedure for reporting sensitive UFO cases, and explains something that has long puzzled UFO researchers; why the released Blue Book archives of 15,000 cases do not contain some of the best sightings (e.g. jet chases by military pilots, radar intercepts, etc.) which were known from other sources.¹⁴

As far as FBI involvement with the UFO phenomenon is concerned, official Bureau policy has been one of non-involvement since 1947. According to classified files (now made available under the FOIA), J. Edgar Hoover had originally wanted the Bureau to take a large role in the flying saucer investigations but was thwarted by an equally ambitious Air Force. When it became clear the FBI would not be the lead player, a wounded Hoover abruptly decided to walk away from the mystery. Bureau bulletin 59 was issued forthwith:

Flying discs—effective immediately, the Bureau has discontinued its investigative activities....All future reports connected with flying discs should be referred to the Air Force and no investigative action should be taken by bureau agents.¹⁵

No wonder the Bureau always seems to be in a huff to close down Mulder's beloved X-Files!

Government Experiments

The "pickled alien" story is frequently reported in alleged crash-retrievals. Quite a few of these accounts, again many from ranking military officials, mention that alien bodies are stored either on ice or in "pickle jars" to preserve them. Wright-Patterson

Air Force Base, where the debris from the Roswell crash was destined, is most often referred to in these accounts.¹⁶ Beyond reports of alien autopsies, there have been no public claims as to what the government has done with these alleged bodies. In this regard, The X-Files has contributed interesting, if not plausible, grist for the UFO speculation/rumor mill. The series finale, "The Erlenmeyer Flask," offers the chilling proposition that the alien team is conducting genetic experiments on humans, utilizing government tissue.

Since Roswell, a number of reports have arisen alleging secret government testing of aircraft that use alien technology. This was the premise of *The X-Files*' second episode, "Deep Throat." Area 51 on the Nellis Air Range in Nevada has gained notoriety among UFO enthusiasts as a prime spot for viewing alleged secret testing. Observers outside the test range often report lights in the night sky that go through impossible maneuvers at breakneck speeds. Tantalizing clues possibly proving government use of UFO technology pop up in CIA memos dated between April and July 1976. These memos talk of how the agency research and development unit has been receiving "UFO related material from many of our science and technology sources who are presently conducting related research" and mention "propulsion systems" being based on this work.¹⁷

Government Leaks

A significant element of *The X-Files*' conspiracy angle takes the form of the high-ranking government informant, or "deep throat." Reports of deep throat sources bearing secret documents and stories of governments-within-governments are not uncommon among UFO investigators. Regarding such contacts, Jenny Randles writes:

My experience in these and similar situations causes me to be suspicious about deep throat contacts and wonder if there are not moves to "set up" ufologists....It is easy to lose credibility in the UFO field by claiming too much. Of course, the alternative...is: some in-the-know personnel are determined to end the cover-up by a gradual "education process," slowly conditioning us to accept the awesome truth of alien UFOs through a bit-by-bit revelation....I feel it wise to err on the side of caution at this stage, especially as we know how disinformation

¹⁴Roberts, Andy, *The Legend Of The Crashed Saucers*, *Phenomenon: Forty Years Of Flying Saucers*, New York: Avon Books, 1988, p. 102.

¹⁵Randles, p. 242.

For Further Reading

There are, as readers probably know, a huge number of books on UFOs and various phenomena, from the scientific debunkers to the bizarre conspiratorial extremists.

Bryan Yamashiro recommends two exceptional and level-headed treatments of the phenomenon: *Angels and Aliens* by Keith Thompson and *Phenomenon: Forty Years Of Flying Saucers* edited by John Spencer and Hilary Evans. For those interested in the less popular alternative theories of UFOs as parapsychical or spiritual phenomena, I would point the reader to both John Keel's *UFOs: Operation Trojan Horse* and Dr. Clifford Wilson's *The Alien Agenda*.

For more information on the Roswell incident, we know of the following books: *UFO Crash at Roswell* by Kevin Randle and Donald Schmitt, *The Roswell Incident* by Charles Berlitz and William Moore, and *Crash at Corona* by Stanton Friedman and Don Berliner. Another book by Randle and Schmitt is on the way, *The Truth about Roswell*. We haven't read any of these, so we can't offer any recommendations.

The March/April 1994 [Vol. 9 #2] issue of *UFO Magazine* contains an article on the Roswell incident and an interview with Paul Davids, Executive Producer of Showtime's Roswell movie, plus a MacLachlan photo cover from the film. The interview is

illustrated with numerous Roswell stills from the film, including several of MacLachlan. Copies of this issue are available for \$5.45 from UFO Magazine, P.O. Box 1053, Sunland, CA, 91041.

OMNI magazine is in the midst of a six part UFO series. The best issue to get is the first part in the April 1994 issue. Several articles are featured, and the magazine takes a balanced approach to the debate, demanding solid scientific evidence for the various UFO-related claims. We don't know if back issues are available through *OMNI*, but if you're interested in further study, this issue is worth tracking down.

Much publicity has been given recently to *Abduction: Human Encounters with Aliens* by Harvard professor John E. Mack. We haven't read the book, but we have read James Gleick's extraordinary review in the May 30, 1994 issue of *The New Republic*. Readers of *TNR* know that their book "reviews" are much more than that; they are essays in and of themselves. Gleick's is essential reading on the UFO phenomenon.

And last (but certainly not least!), for a brief discussion of how the UFO phenomenon figures into Tuidu Tsuen, see the article pm page 31 plus Bryan Yamashiro's article "Folk Feaks, Folklore, and the Nature of Reality" in *Wrapped in Plastic* 10.

is a favorite parlour game of the defense authorities and has been used in the UFO context on a number of provable occasions in the past.¹⁴

Viewers of *The X-Files* will recall episodes such as "Fallen Angel," "E.B.E.," and "The Erlenmeyer Flask," which deals with diabolism. As Agent Mulder succinctly puts it (in "E.B.E.") "I'm wondering which he to believe."

So is *The X-Files* accurate in its suggestion of a government cover-up of some kind? Yes. But what is being hidden? Is the government hiding amazing secret knowledge, including bits of crashed UFO or dead alien bodies? Or is it simply hiding its own ignorance and occasional incompetence? Could the government

be using the public's fascination with UFOs as a smoke screen for its own sometimes failed testing of secret military craft?

In any case, no serious UFO investigator would suggest that the government is injecting human subjects with alien genetic material, or that the governments of the world made an agreement to kill alien contacts. Dramatically speaking, it makes more sense to make the government the villain. *The X-Files'* clever formula establishes the government—with all its bureaucracy, shadowy figures, labyrinthine warehouses, and secret projects—as the true obstacle to the truth. Agents Mulder and Scully must first overcome the forces here on earth before they can ever learn the truth about the mysterious forces "out there".

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¹⁴Randles, p. 246-247.



Blue Books and Black Lodges: *Twin Peaks* and the UFO Phenomenon

UFOs and unexplained phenomenal Secret government projects and FBI investigations? *The X-Files*? No, *Twin Peaks*.

Fox Mulder may be the most recent investigator to venture into the realm of the strange and uncaring, but Dale Cooper was there before him. Many fans of *Twin Peaks* know that the show frequently skimmed the surface of the supernatural—and sometimes plunged right in! Cryptic dreams, evil spirits, and hidden worlds significantly contributed to the show's mystique. But many have forgotten that *Twin Peaks* also briefly included the UFO phenomenon. The show alluded to a number of UFO elements, including abductions, secret government projects, and conspiracies.

Twin Peaks' first season had nothing to do with UFOs. In fact, it had little to do with anything paranormal. But the second season premiere changed all that. The materialization of the Gant in Cooper's room had some viewers speculating that the story had become science fiction and that aliens had entered the plot. Such a twist seemed unlikely and out of place even for *Twin Peaks*. But the next episode (2002) only confirmed suspicions.

Major Briggs tells Cooper he is working on a secret government project. One of his duties includes "the maintenance of deep space monitors aimed at galaxies beyond our own." These monitors apparently intercepted a message for Cooper: "The owls are not what they seem." Suddenly, a potential extraterrestrial twist is added to the already unusual story surrounding Laura Palmer's death.

For a while, nothing more becomes of it. But once the Laura Palmer plotline is resolved, UFO elements re-enter the story. In episode 2010 Major Briggs disappears into a bright white light while on a fishing trip with Cooper. His disappearance has all the characteristics of a UFO abduction. In fact, when he returns (episode 2012), he has unusual markings on his neck and can't remember being gone for two days. While Briggs's disappearance is probably not the result of an alien/UFO abduction in the classic sense, the circumstances surrounding both it, and his return, closely match the stories told by people who believe they have been abducted. Briggs experiences time dilation (or compression) and appears "marked" in an unusual way. (In episode 2017, Briggs and the Log Lady meet Cooper. It seems the Log Lady also has some strange markings similar to Briggs's, although hers are on the back of her leg. She says, "I went walking up in the woods, and when I got back, I was told I'd disappeared for a day. All I could recall was a flash of light—and that mark on my leg.")

Before Briggs's return, his commanding officer, Colonel Reilly, reveals that the transmission Briggs earlier showed Cooper came not from outer space, but from the woods surrounding *Twin Peaks*. Reilly wants to know if any owls were present in the woods during Briggs's disappearance. Owls, of course, play a significant (though ambiguous) role in *Twin Peaks*. Some UFO proponents, however, believe owls are connected to alien encounters. In his book

Communion, Whitley Strieber claims that some UFO abductees have their true memories of aliens masked by images of owls.

Cooper suspects Briggs's disappearance has something to do with the White Lodge and questions Reilly about it, but the Colonel claims such information is classified. Nevertheless, Briggs mentions the White Lodge during questioning after his return and later (episode 2014) tells Cooper, "I believe that during my disappearance I was taken [abducted?] to the White Lodge." In an earlier episode, he also told about "a vague shape in the dark" and a giant, pervasive owl. (In episode 2017, the Log Lady also tells of hearing "the sound of an owl" during her one-day disappearance mentioned above.)

Twin Peaks' UFO angle remains strong as the Briggs subplot takes on a conspiratorial tone with discussion of "classified" material. That tone is reinforced when Major Briggs reveals he was once involved with Project Blue Book. This, of course, is the Air Force's investigation into UFOs that began in the late forties and was finally disbanded in December, 1969. (Many UFO enthusiasts believe that Blue Book was simply a public relations cover, with the serious UFO investigations occurring at another, undisclosed location.) As Briggs explains, although the Project was disbanded, some members continued their work in an unofficial capacity "examining the heavens as before, [and] in the case of *Twin Peaks*, the earth below." Before Briggs can further elaborate, two Military Police escort him from the Sheriff's station. Later (episode 2014), Briggs adds to the story's conspiracy angle when he explains that his superiors "exhibited a degree of suspicion and intolerance bordering on the paranoid." He concludes that their motives are not "ideologically pure."

Little else is made of a possible government conspiracy or of the UFO phenomena in the remaining episodes. Gordon Cole, however, reveals that Windom Earle once worked on Project Blue Book (episode 2018), and Briggs explains that Earle was the best and brightest on the project (episode 2020). When the Blue Book team began examining *Twin Peaks*, Earle became overzealous and secretive. His work with Project Blue Book led him to discover the existence of the Black Lodge. Earle's obsession with the Black Lodge consumed him. (In the end, of course, it led both him and Cooper to the Red Room where they each met their respective fates.)

Although *Twin Peaks* never had the chance to continue its foray into a possible UFO storyline, it's unlikely the show would have pursued the subplot much farther. Already brimming with the strange, surreal, and paranormal, *Twin Peaks* never became dominated by one particular genre. Instead, it was a concoction of pop-cultural ingredients, including the UFO phenomenon.¹⁵ The show's writers cleverly blended UFO mythology into the storyline, borrowing the phenomenon's most recognizable and interesting elements and mixing them into the unique world of *Twin Peaks*.



Roswell Takes MacLachlan, Viewers for a Wild Ride

Showtime Special Reviews Famous UFO Incident

Starring Kyle MacLachlan (Jesse Marcel), Martin Sheen (Townsend), Dwight Yoakam (Mac Brazel), Xander Berkeley (Sherman Carson), Bob Odenkirk (Frank Joyce), Kim Greist (Vy Marcel), Peter MacNicol (Lewis Rickett), John M. Jackson (Col. Blanchard); Music by Elliot Goldenthal; Film Editor David Holden; Production Designer Michael Z. Hanan; Director of Photography Steven Foster; Based on the Book UFO Crash at Roswell by Kevin D. Randle and Donald R. Schmitt; Story by Paul Davids, Jeremy Kagan, and Arthur Kopit; Screenplay by Arthur Kopit; Produced and Directed by Jeremy Kagan

Ever since *The X-Files* began, some *Twin Peaks* fans have wanted to see FBI Agent Dale Cooper make an appearance on the show (not us here at *WP*, by the way). It'll never happen, but maybe *Roswell* will placate those viewers. Kyle MacLachlan plays Army Air Force Major Jesse Marcel, who believes that an alien space craft crashed in the desert outside Roswell, New Mexico in 1947.

Roswell bears quite a resemblance to *The X-Files*—both feature monolithic government cover-ups, intimidation of witnesses, and a bias toward the belief in extraterrestrial visitors upon the earth. Think of *Roswell* as a ninety-two minute *XF* episode.

The film begins in 1977 with a reunion of the 509th Bombardment Group. Marcel decides to investigate what really happened thirty years previously. Although he is sometimes given the cold shoulder, several men tell their experiences, and Marcel slowly begins to piece together the events of the summer of 1947.

The film moves back and forth between 1947 and 1977 as each character tells his story. The flashbacks are presented in black-and-white and other visual styles to emphasize both the differences in time and, more subtly, the revisions of the char-



Photo by Mark Jones, courtesy Showtime

acters' stories. Each flashback builds upon the previous, beginning with Marcel's own experiences and ending with "Townsend," a mysterious character who might be telling Marcel the truth he finally longs to hear—and then again might be telling him an elaborate lie that Marcel simply wishes to believe.

What *Roswell* turns out to be is a satisfactory science fiction film. While not a classic, the acting, intelligent dialogue, and imaginative cinematography make it worth watching.

The quality of the film hinges primarily on MacLachlan's dual role as the younger and older Marcel, and he maintains a convincing, consistent portrayal of the character at both ages. MacLachlan brilliantly adds enough mannerisms to the older, sicker man to make the character believable.

Martin Sheen receives major billing but appears in the film for only about the final twenty minutes. His portrayal of the mysterious "Townsend" is perfect—a character who would be completely at home in *The X-Files* and whose role here is similar to *XF*'s Deep Throat. It's not clear whether Townsend is a fellow investigator or government plant intended to deceive Marcel. Sheen's ability to walk the delicate line between both portrayals keeps the character a mystery and reminds us that he is one of Hollywood's finest actors.

The supporting cast—Yoakam, Berkeley (who appeared in the "Ice" episode of *The X-Files*), Jackson, et al—all succeed in creating a variety of characters who are each trying to deal with the consequences of being the first people to obtain evidence of extraterrestrial life.

The screenplay succeeds where *XF* often stumbles—in presenting a variety of realistic characters who reveal a diversity of responses to the incident, yet never falls to the level of cliché or stereotype. Whether various individuals are bought off, ignore a natural curiosity for some "greater cause," or continue to search for answers, they are nearly all played honestly. Only briefly does the film succumb to heavy-handedness as various military personnel "play rough" with outsiders who stumble into the situation.

Beyond that, however, the screenplay takes an interesting tact. As we mentioned earlier, all the 1947 events are revealed through character flashbacks. This removes the objectiveness of the incident and keeps the viewer from any direct "access" to the supposed crash. Even though Marcel's point of view dominates the film, even his past experience is portrayed through "current" 1977 eyes and memories.

A couple of different constructs were possible for the film. It could have started in 1947, with the camera becoming a kind of invisible, omniscient, objective observer (as it is in most films), then flashed forward to 1977 to close the story. Or the film could begin in 1977, then move back to 1947 and proceed without the "filter" of various 1977 recollections.

The flashback method isn't entirely consistent. Each segment is told by one of the participants from his point of



An elderly Marcel (MacLachlan, right) meets with the mysterious Townsend (Sheen).

view—yet each person also appears in his own flashback, creating a disjunction between the subjective narration and the objective camera. There are possible explanations for getting around this situation, but the filmmakers don't appear to acknowledge that such a problem even needs a solution.

Although the film is tilted in favor of the UFO crash site theory the subjectivity of the film's construction undercuts that view. Particularly in light of Townsend's enigmatic revelation at the film's end, *Roswell* ends much the same way many *X-Files* episodes end—with no irrefutable conclusions, but just enough leeway so that both believers and disbelievers will find some support for their mutually exclusive opinions.

The filmmakers—particularly Kagan and Kopit—take a risk near the end of the film, a risk that the entire film leads up to. As Marcel begins to hear about alien bodies retrieved from the crash site, the filmmakers must choose whether to show the aliens on screen or not. Not showing them adds to the mystery and opened-ended conclusion for the film, yet runs the risk of upsetting viewers wanting that kind of payoff in an hour-and-a-half film. Showing them runs the risk of turning *Roswell* into just another science fiction film (and the film aspires to be more) or, even worse, looking silly. (Remember how silly the aliens looked in *Close Encounters of the Third Kind*?) We won't spoil it for you by saying which way they decided, except to say (1) it doesn't really work, and (2) we're not sure the alternative would have been any better. In other words, they painted themselves into a corner with probably no graceful way out.

Co-Executive Producer Paul Davids says, "We set out not to make a science fiction movie, not a flying saucer story, but a story of great dramatic social importance that really explored the human side of this story." We have to disagree. First, *Roswell* is a science fiction movie—and a pretty good one. Pretty good because it "explores" the human side of this story." Davids implies that the

two are mutually exclusive. In fact, virtually all of the best science fiction reveals insights into humanity. *Blade Runner* is a good recent example. Going further back, Ray Bradbury's stories are acclaimed because they deal with more than rocket ships and time travel.

All in all, *Roswell* is much more essential for *X-Files* fans than for *Twin Peaks* fans. MacLachlan's performance, however, is engaging enough to interest even a casual TP viewer. (And most TP fans will be pleased with one night scene that includes an owl looking down on MacLachlan's character.) One final note; Gary Bullock (FWWM's Sheriff Cabble) has a brief role in the film.

Roswell will be broadcast on August 4, 9, 22, and 27. [Disclaimer: for those readers who missed our *Backbeat* and *Against the Wall* reviews in W/P 11, we repeat: as with all "based on a true story" presentations, we assume most of what we see is fiction. Our review judges *Roswell* as a film only, not as a historical documentary.]



Photo by Robin Jones, courtesy of Roswellstar



Photo courtesy of Jack Keith, New England Historical & Cultural Society. Special Collections Division, University of Texas at Arlington Libraries

Kyle MacLachlan (left) stars as Major Jesse Marcel. At right is the real Marcel, shown here with balloon wreckage in 1947.

The Undeniable Facts About Roswell

The events surrounding Roswell, New Mexico in 1947 stand as one of the most fascinating aspects of not only UFO study, but military investigation and public relations. Theories about what really happened abound, but here is what all parties agree on: In early July 1947, rancher Mac Brazel set out to inspect his land following a violent thunderstorm the previous night. His ranch was in an isolated part of Lincoln County. The nearest town, Corona, was thirty miles to the northwest; Roswell was seventy-five miles to the southeast.

Brazel found debris scattered along the three-quarter-mile path. It appeared to be wreckage of some kind of aircraft. The pieces were extremely lightweight, but sturdy.

Brazel had heard about rewards being offered for physical evidence of UFOs, so a few days later he took some of the wreckage to the Chaves County Sheriff in Roswell. The Sheriff notified the Roswell Army Air Field, home of the 509th Bomb Group (the only atomic bomber group in the world) and a top-secret military installation (one of several in the area).

On July 7, Major Jesse Marcel, an intelligence officer, accompanied Brazel to the debris. The next day, the military had sealed off the area. The military released a report to the press stating that "rumors regarding the flying disc became a reality yesterday." That report created a firestorm of activity, with calls

coming in from around the world wanting more information. Marcel was flown to Fort Worth Army Air Field (now Carswell Air Force Base). That evening, Brig. Gen. Roger Ramey and Marcel showed reporters pieces of a weather balloon. Ramey claimed this was what was mistaken as the "saucer." The press soon dropped the story.

Brazel was interrogated by the military for close to a week. When he returned home, he never again talked about his discovery.

So what really happened in the New Mexico desert? We may never know. Rumors circulated of a second, primary crash site some miles from Brazel's ranch. Supposedly this was the location of a spacecraft and its inhabitants. On the other hand, the military was conducting a lot of secret weapons testing in New Mexico, and a crashed experimental project could explain the determination of the government to keep the area sealed off.

What's fairly certain is that something more than a simple weather balloon was found, since there would have been no need for tight security to protect such a simple object—not to mention the difficulty in believing that the flying disc became a reality identifying the wreckage from such a balloon in broad daylight.

For further reading, see page 30.

"It is Happening Again" A Report on the Filming of *Fire Walk With Me*

by Dan B. McMillen

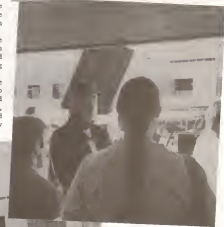
Twin Peaks: Fire Walk With Me was shot in the Snoqualmie/North Bend area of Washington (near my home), so I decided to attend as much of the filming as possible. Most of the regular episodes were filmed in studios around Los Angeles. But for *FWWM*, I was able to follow the cast and crew around for over a week—my first exposure to film production. Here's a rundown of that week:

SEPTEMBER 19, 1991; THURSDAY

It was extremely hot—upper 80s, and for late September in the Northwest, that's hot! By noon, a sizable crowd had gathered at the Mar-T Cafe (Double "R" Diner). The film crew was setting up the scene where Shelly and Laura brought the food trays out to the Meals-on-Wheels car. They filmed the scene three times, then began to set up the Tremond scene.

During filming, David Lynch didn't watch his actors—he watched two video monitors that were next to the camera by his chair. He was very easy-going. At no time during the filming did he lose his cool. All the actors and crew seemed to enjoy working for him.

At one point, I asked Andrea Hays for her autograph. She smiled and said, "I'm a nobody," and kept walking. I said, "No you're not; you're Heidi, the waitress!" She stopped, turned, and came back. She signed my *Twin Peaks* calendar, "Love and bullets, Andrea Hays." What did that mean? She smirked and said a friend of hers told her to write it. As she posed for a picture, I said, "Now



Top: Mädchen Amick as Shelly the waitress in the Mar-T Cafe (a.k.a. the Double "R" Diner). The Mar-T was used only in the two-hour pilot; the scenes for the series were shot on a set. The two ceilings, among other elements, differ quite a bit between the two locations. Middle: David Lynch, center, stands outside the Mar-T Cafe with James Marshall (left) and Craig MacLachlan (center, back turned). Bottom: Outside the Mar-T Cafe, Lynch and co. shoot the Laura/Mrs. Tremond scene. Note the on-lookers in the second story across the street.



say "knockwurst!" and she giggled. Yes, it's her real laugh!

Around six o'clock, James Marshall showed up wearing his biker outfit. He had to wait for the hairdresser to darken his hair, which is normally light brown. Unfortunately, I had to leave around seven.

SEPTEMBER 20; FRIDAY

Around eleven p.m. at the Roadhouse, Lynch filmed the scene with the Log Lady and Laura outside the front door. They had to do it four times because a dog owned by one of the biker extras kept barking or walking into the scene! If you watch the film, you'll notice that the dog does indeed make it into the shot!

Around one o'clock a.m. the crew set up a scene with Big Ed and Norma. They parked his truck in the middle of the parking lot and placed sawed-off trees around the passenger side, with the camera pointing into the cab on the driver's side. Then Peggy Lipton and Everett McGill were told to lie inside, with their feet sticking out the open driver's window. Their dialogue was inaudible, but Lynch was giving Lipton her cue to turn on the radio. What Angelo Badalamenti composition would have accompanied this scene had it made it to the screen? Filming stopped around two-thirty.

SEPTEMBER 23; MONDAY

The filming took place at the Palmer house, a fairly easy location to find. In addition to the big trucks used to haul film equipment, a crowd of onlookers gathered at the scene. In fact, the crowd was bigger today; the local paper published a photo of the house.

Lynch filmed a scene with Ray Wise driving up and getting out of his car. Wise (Leland) looked at the house; the front door was wide open! He slowly looked up and down the street and began to climb the steps. This was really creepy! Unfortunately, it was cut from the final edit.

Later, they filmed the scene where Laura ran out of the house, sobbing. (She had just seen Bob in her room.) A lot of this scene, too, was cut. An old lady walked over to Laura and asked if she were all right. Laura said that she lost her earring, then pretended to find it in the grass.

One member of the crew, Corrina Carnon, said that she and Sheryl Lee had talked about forming a Sheryl Lee fan club after the movie came out, but I haven't heard or seen anything about this since then.



Clockwise from top left: filming the Laura/Mrs. Tremor scene; Craig MacLachlan near the Palmer house; Maura Kelly; Sheryl Lee with crew member Corrina Carnon.

SEPTEMBER 28; SATURDAY

The crew set up at the Palmer house. I met Lynch and thanked him "for not letting it die." He smiled, nodded his head, and turned to get to work.

Craig MacLachlan (Kyle's brother) was a crew member. He was one of Windom Earle's victims during the second season—the one with the chess piece in his mouth. He said that it was a very hard scene for him to do, as he's practically blind and couldn't wear his glasses in the scene, so he wasn't able to tell where the actors were during filming. And of course he couldn't move or blink, or the shot would be ruined.

James Marshall and Dana Ashbrook arrived around six. At one point, James was on his Harley talking with Lynch when Ray Wise strolled over and said in a loud voice, "Then Leland comes over like this and gets on the back of the bike and puts his hands here, like this." Ray placed his hands around James's neck and pretended to choke him. The crew cracked up laughing. As Ray started to get off the bike, he stopped in place, with his leg in the air, and waited till I got a picture. Then he said, "That's the last time you'll see James and Leland together in a scene!"

Later, I told Ashbrook that we share the same first name. He asked why I go by the name "Dan." I told him I got tired of hearing people say, "Isn't that a girl's name?" He laughed and said that he used to get a lot of that. When he was on *The Tonight Show*, one of Jay Leno's assistants came up to Dana's girlfriend and said, "Dana, it's really nice to meet you!"

I was able to get Lynch's autograph at the end of the night. He wouldn't sign my calendar since he didn't authorize its production (someone else at Lynch/Frost did), and he wasn't very happy with its quality.

SEPTEMBER 30; MONDAY

Just after eleven p.m., it was cold enough to see your breath, with patches of ground fog in low-lying areas—a perfect night to be in Twin Peaks! Lynch was filming near the train trestle, where they had set up the Sparkwood and Twenty-One streets. They even brought their own traffic signal, as there's none at this intersection. The film prop was a lot bigger than real signals.

Soon, they filmed the scene where Laura jumped off the back of James's bike and ran off into the woods. They did three takes, then Lynch turned to everyone and yelled, "Say goodbye to Mr. James Marshall, everyone. He's heading back to California! That's a wrap!" Everyone cheered and applauded as he drove away.

OCTOBER 1; TUESDAY

Al Strobel had brought along his dog Lady and sat down next to her. Soon, Eric DaRe joined them for a picture. One of the crew members walked up and said to the actors, "Gooh, you guys, take it easy!" Both actors looked quite menacing for the shot! DaRe started to laugh and said that they were getting into character!

© 1994 Dan B. McMillen (article and photos)

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Top photo: Ray Wise clownes around with James Marshall; Lynch is seated at right. Middle: Al Strobel and Eric DaRe. Bottom: Lynch with author Dan McMillen.

Letters

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Dear Craig and John,

I must admit that I do enjoy *The X-Files* very much. It's very high-spirited, with a lotta zip 'n' zang. It doesn't bother me that some reviewers may have been over generous in praising the program, as this has helped to keep it on the air. Don't forget that if it weren't for all those fickle, first-season fans of *Twin Peaks*, *TP* wouldn't have lasted long enough to bring us *Windom Earle*, the *Black Lodge*, or even the resolution of *Laura's* murder. Could be that *XP* is as outlandish a show as mainstream reviewers can handle, hence the lavish praise. I don't consider *TP* at all similar to *XP*. With its beleaguered heroes, gritty world of cheap motels and rented cars, UFOs and aliens, and brooding atmosphere of paranoia, *The X-Files* might be more aptly compared with the sixties series, *The Invaders*. Finally, I must confess a certain fondness for Mulder and Scully; I don't think *XP* would be half so enjoyable without these charming characters. Kudos to David Duchovny and the exquisite Gillian Anderson.

I wonder if any *WP* readers remember the short-lived program, *Uxub*, broadcast in 1989. This was a crime drama with no fantasy elements that concerned a team of federal investigators, including psychologists and forensics experts, attempting to solve crimes committed by serial killers, mad bombers, pyromaniacs, and the like. Grace Zabriskie appeared in the first episode as the mother-from-hell who warped her serial killer son.

Here's my take on your controversy of a few issues back, "if the owls are not what they seem, what are they?": The owls are psychopomps, which are spirits that take the form of animals or (especially) birds. They are carriers of souls. The belief that birds are soul-carriers is a widespread element of folklore, common to many areas, although the term "psychopomp" is Greek. Soul-catching birds appear in H.P. Lovecraft's *The Dunwich Horror* and August Derleth's *The Whippoorwill in the Hills*. Lovecraft's poem *Psychopomps* concerns human shape-shifters taking animal form, but no one I know could find a basis for this folklore.

As for your latest controversy concerning whether or not Bob's evil influence on Laura and Leland Palmer absolve them of any guilt for their actions. In issue 10, you ask, "[D]oes *TP* promote current views excusing immoral activity and irresponsible behavior?" While it has become common to view everyone as sick and no one as guilty, and though a confused and ineffectual judicial system has done much to undermine the notion of personal responsibility, I don't think this has anything to do with what David Lynch and *Twin Peaks* are all about.

Many of your readers have observed in *TP* a fascinating mingling of Eastern and Western religious thought, including notable instances of Christian symbolism. The central tenet of Christianity is redemption, which Laura and even Leland appear to achieve. Redemption is only possible through repentance, however, which involves an acceptance of responsibility. Although Bob uses rape in his efforts to break Laura's will, his main tool is seduction. Laura's refusal to accept Bob with a whole heart results in her martyrdom. Her descent into darkness is part of her deliberate effort to debase herself rather than let Bob do it and involves behavior that is hurtful only to herself, she is also attempting to do good for other people in the community.

Leland is a more problematic figure, as his moral transgressions are many. As Ben Horne's scumbag lawyer, he is involved in many dirty dealings. He murders Jacques Renault as himself, not as Bob. He is, actually, a willing vessel for Bob. However, when his death is at hand, Leland accepts responsibility even for acts by Bob of which he was previously unaware, and this proves to be his salvation.

Throughout the *Twin Peaks* saga, we see deliberate choices

being made in favor of good or evil. Near the end of the series, the amoral Ben Horne, following his breakdown, seeks to become "good" by studying the Bible, the Koran, and the *Bhagavad Gita*. On the other hand, the most "damned" character has to be *Windom Earle*. Once a decent man, Earle's obsession with the *Black Lodge* led him to deliberately and methodically steep himself in pure evil. "[I]s *Twin Peaks* promoting a kind of personal irresponsibility?" I hardly think so.

In real life, it is indeed distressing that certain individuals have gotten away with very serious crimes due to specious reasoning that "they weren't really to blame." For what it is worth, these individuals will never achieve "redemption" in the sense that they will never be worth a damn. While extenuating circumstances, if indeed present, should be taken into consideration in determining a just sentence, declaring that a clearly guilty person is not culpable in any way seems the height of folly. Oh well....

I hope this letter isn't too long for publication. As it is, I gave the shorthand version of my views regarding the whole "personal responsibility" issue.

Chuck Hoffman
Carnege, PA

Interesting view on Laura and Leland's redemption, Chuck, although a few readers may disagree about whether Leland was under Bob's influence when he killed Jacques.

Dear Craig and John,

I've just finished reading *WP* 10, and I have to say something in response to Anthony Manduca's letter. I think the "World Spins" is my favorite part of each issue. It's the first thing I read. I enjoy learning about future projects of David Lynch, Mark Frost, and everyone involved with *Twin Peaks* and David Lynch films. I hope I'm not alone on this issue.

Larry Hunt's "Aces" illustration was excellent. All of his illustrations have been great for *WP*. The article "Twin Peaks, Folklore, and the Nature of Reality" by Bryan Yamashiro was outstanding also. Forget what HBO thinks, this is a great magazine!

Jason Allan Haase
Perce City, MO

*Thanks, Jason. In fairness to Mr. Manduca, we should point out that his complaint was more about photos that did not feature anyone associated with *TP* or Lynch. But we're glad you enjoy "The World Spins," since we have a great time putting it together. (And how do ya' like Larry's ill for this issue?!!)*

Dear Larry and John,

(1) When Gordon Cole first sees Shelly in the diner, he compares her to "that statue with no arms," the *Venus de Milo*. When Cooper first enters the *Black Lodge/Waiting Room*, we see a reproduction of the *Venus de Milo* (armless). Later, in the *Waiting Room* itself, we see what appears to be the same statue, but now it has arms! Could this indicate that Gordon Cole has been in the *Lodge/Waiting Room*?

(2) Has anyone else noticed that when, in the final episode, we first see the shrieking *Laura Doppelgänger*, there is a flash cut to *Windom Earle's* face, which appears to be glowing and turning into a photographic negative of itself? It's only a few frames, but it's there. Later, the *Laura Doppelgänger* turns into Earle.

(3) In the *Owl Cave* petroglyph, we see a representation of a giant and a dwarf. In the *Waiting Room*, when the elderly waiter brings Coop his coffee, the giant appears and says, "One and the

same." Your readers seem to have taken this to mean that the giant and the water are one and the same, as one would surmise from the appearance of both in Coop's room. I saw it differently, though: it seems the giant indicates that he and the Little Man are the same! I question whether the giant is really good (i.e. from the White Lodge). Although he appears to be helpful, so do the Tremonds on occasion. And, if he is good, what is he doing in the Black Lodge, being chummy with the Little Man, in the final episode?

(4) There is a lot of unexplained UFO stuff. We know that Major Briggs and Window Earle both worked for Project Blue Book. Major Briggs' kidnapping by beings he calls Guardians is a classic UFO abduction; many abductees refer to the aliens as Guardians, Observers, Watchers, Protectors, etc. The robed, hooded figure is shown once with stars superimposed, once with the moon superimposed, both times followed by a flying owl. Is there an extraterrestrial connection with the Black Lodge? (Robert Engels says so; see Bill McAllister's letter in WP 10.) Finally (and this is a major stretch, I know), if you combine the name of Gordon Cole and Dale Cooper, you get Gordon Cooper, a former U.S. astronaut who claims to have seen UFOs land as Edwards AFB in the 1950s. (Okay, I was reaching.)

(5) Just before we see Shelly and Bobby discussing her speech in the diner, we see a woman take a bite of cherry pie, then her right arm starts to tremble uncontrollably. Later, at the sheriff's station, Cooper's right arm trembles. Later still, the same thing happens to Major Briggs. What was going on? Who was the unidentified woman? Could this be the elusive Judy? Brian T. Kelley
Greenfield Center, NY

Great observations, Brian. A few notes in response:

(1) Since the Venus de Milo exists outside of the Lodge, we're not sure if this is evidence that Cole has been in the Waiting Room, though it's worth thinking about. Interesting, too, that the Venus de Milo image plays a central role in Jennifer Lynch's *Boxing Helena*.

(3) When Craig first watched the episode, he interpreted the Giant/Little Man connection the way you did. But now he's not so sure and wonders if the line of dialogue was purposefully ambiguous.

(4) Yes, the Gordon Cooper connection is a major stretch.

(5) We can say with a fair amount of certainty that this is not Judy. We think it's clear that the point of the scene is to show that the trembling affects many TP residents, not just those intimately involved in catching Earle.

Dear Craig and John,

In Keith Scott's letter in WP 10, he mentions that Donna's birth certificate lists the mother's name as Eileen Hayward. So let's say hypothetically that Eileen and Will are related somehow and merely live together. So if Donna is the daughter of Ben Horne and Eileen, who would be the parents of Harriet and Gersten Hayward? Could there be some sort of incest going on? (I wouldn't be surprised. This is *Twin Peaks*.) Basically, I think that the crew on *Twin Peaks* screwed up when they made the birth certificate. What do you think?

Moving on to your "WP Up Some Controversy," I think that Laura should be held partly accountable for her wrong decisions. If I recall, on one of Dr. Jacoby's tapes, Laura says that it is easy for people to like her. Today, a lot of very popular teenagers take drugs and are sexually active. I think that Laura started things, but I also think the incest really got it going.

Leland can be held accountable for most of his actions while being possessed by Bob. It seems that Leland was still in control while Bob possessed him.

If Bob had total control of Leland, I don't think that he would have cried as much as he did. As I recall in *FWWM*, he is just sitting in bed, and then he suddenly starts crying. That doesn't seem very Bob-like.

Also, I think Leland (without Bob) killed Jacques Renault, because Leland cried afterward. And Bob would have left a letter behind. And why would Bob (as Leland) tell Coop and Truman that the Leland knew Bob once? Did Bob want to be caught? Or is Leland acting on his own as a cry for help?

One more thing about Leland. In *FWWM*, how could he have garmonboias (pain and sorrow) if he didn't know he killed Laura?

On to another topic. I think that the Little Man in the Red Room is Mike, the spirit that inhabits the One-Armed Man. Here's the evidence:

(1) In the convenience store scene in *FWWM*, we see everybody but Mike. Mike had to be used to live above a convenience store. Where is he? Notice the Little Man and Bob are sitting together.

(2) The Little Man says he is the arm.

(3) In *FWWM*, the Little Man makes a weird yodel and says that he sounds like that. In the scene when the One-Armed Man goes after Laura and Leland and pulls up to them, you could hear the same yodel.

(4) During the death scene of Laura, the One-Armed Man is trying to get inside the train car, and then you see flashes of the Little Man yelling out trying to stop it.

(5) When Leland walks into the Red Room, you see the One-Armed Man sitting next to the Little Man.

(6) The One-Armed Man and the Little Man tell Bob in unison, "I want all my garmonboias." They said "I" in a singular fashion, meaning that they're one and the same.

By the way, who's Larry Hunt, and why isn't he drawing the *Twin Peaks* comic book?

Mike Demko
North Olmsted, OH

Uh-hh, which *Twin Peaks* comic book is that, Mike? Oh, you mean there should be one, and Larry should draw it. Actually, readers have asked us why we don't publish one. Several reasons. One, the



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licensing requirements would be more involved than we want to worry about right now. Two, the comic would have to be a full-color production to have any chance of selling well, and those things can get very expensive. Sounds to us like a great way to lose lots of money.

As for the birth certificate, our guess is that it's a mistake by the props department, but it wouldn't surprise us if there's more to it than that.

Dear Craig,

Been enjoying all the recent W/P's. Good to see more interviews with people directly connected to the show creeping into your mag. "The Unseen Twin Peaks" was an interesting read. I love comparing early drafts of scripts to the finished film.

Your "W/P Up Some Controversy" in #10 raises some interesting points. We seem to view some people's fates purely by the types of lives they lead. A drug addict who is murdered by his pusher is hardly mourned by the general public, since they figure he was "obviously asking for trouble." The same thing applies to prostitutes. (A judge in Australia got himself into hot water recently when he publicly stated that the murder of a prostitute should be considered a much less serious crime than the murder of a nun.)

As for Laura's case, she obviously didn't start doing cocaine and prostitution from age twelve, when her abuse began. By the time she got turned onto coke, I imagine that it simply offered her a numbing escape, rather than any sort of enjoyable "high." Remember, cocaine wasn't just some recreational weekend drug for Laura. As was shown in *FWWM*, she desperately needed it all the time.

The prostitution angle is harder to work out, since I imagine that kind of degrading sex would only serve as a constant reminder of the abuse she was suffering from Leland/Bob. Perhaps she figured that letting men have their way with her would soften the blow of her visits from Leland (i.e. "It's not just him. It's the way all men are."). Then again, prostitution could have been just a natural lead on from the world of drugs that she immersed herself in. As someone who took a lot of drugs during the eighties, I can tell you that the world you live in can become almost as addictive as the drug itself. Even today, more than five years since I've taken a drug of any kind, I still miss that world on occasion. It can be very hard to shake off....

Even without the child abuse, Laura Palmer may not have grown up to be an absolute angel. But I don't think she should be looked down upon for any aspects of her life that she developed.

As for Leland, well, is there anybody on this earth who doesn't possess some form of moral weakness? My thought is that Bob is simply too powerful for anyone to resist. After all, Cooper himself is inhabited by Bob in the final episode. This is a man who could have slept with the beautiful Audrey Horne, but didn't. Was there anyone on *Twin Peaks* who possessed a stronger moral character than Special Agent Dale Cooper?

John Harrison
Australia

Hmmm. Are you suggesting that, because everyone has moral weaknesses of some kind, individuals should not be held accountable for those weaknesses? Including incest and prostitution?

One note on Laura's turn to prostitution. There does seem to be a lot of research establishing that young victims of incest find it easier to be drawn into prostitution. All of the connections haven't been established, but the general consensus is that the young person's self-worth and self-esteem is often destroyed. Natural moral barriers are broken, providing easier access to perversion and degradation, which the victim, in his or her disoriented state, believes he or she "deserves."

We don't mention this as a "solution" to the controversy (just because "research" concludes something doesn't mean it's accurate), but merely more to consider as part of the mix.

Dear Wrapped in Plastic,

It seems that, in addition to being a symbol of wisdom, owls have been regarded by some as omens as well. The French believed that the hoot of an owl was a sign of bad fortune. A friend of mine

has also related to me that hearing the hoot of an owl is an old southern wives tale of impending bad luck.

Various myths regarding white horses have shed some light on that symbol, especially considering Sarah Palmer's visions. "The horse symbolized knowledge, understanding, intellect, wisdom. He is clairvoyant and clairaudient. The horse is also represented ridden by the devil." Sound like the coming of Bob. Also, "The horse at different times has been variously used as a symbol of strength, of courage, of death, and the swiftness of life....The horse was sometimes regarded as symbolic of the passage from one state of existence to another, or of the passage from this life to the next, for the horse is often represented as carrying the deceased to the next life." Could Laura's death be responsible for the white horse visions?

I'd also like to point out a bit of a parallel between Bob's inhabiting Leland and Cooper. After killing Maddy, Leland is on his way to the farways and sings a tune that is simultaneously being whistled by Cooper as he is on his way to search for Philip Gerard. A foreshadowing of likely "vehicles" for Bob?

I was also intrigued by Dan Lundgren's theory (in the W/P 10 letter column) of Cooper playing a Christ-like role in *Twin Peaks*. Soon after I read his letter I found another possible reference. While standing outside of Leland's jail cell, the word "KING" can be seen stenciled on the wall over Cooper's left shoulder. While it is most likely a fragment of another word, as it is a hint of a Judeo-Christian symbol or mere coincidence? Overall, though, I believe that the roles of the woods, the Lodges, and Bob cannot be tied down to just one philosophy.

Brendan Burke
Johnstown, NY

Interesting information about owls and horses, Brendan, but you've probably carrying the stenciled "KING" a little too far.

Dear W/P,

With the rumors going around about alt tv twin-peaks coming

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to an end, I find myself motivated to bring up a suggestion. Not only a suggestion, but a last bit of hope. You may even call it a movement—a movement that should have been started a long time ago.

As we all know, Twin Peaks will not return; *PWWM* marked the extinction of the great series. When Lynch decided to make the film, I called Lynch/Frost Productions, and they informed me that the movie was going to be called *Twin Peaks: The Story of the Black Lodge*. As we know, this eventually became a prequel. If the movie did well, we would probably have seen a series of films. But the movie bombed, and even many diehard *TP* fans were disappointed.

I propose that we start a movement to get what we deserve. We all know that the extra footage from *PWWM* was filmed. It sits in a vault somewhere. It would take minimum effort to put out an extended version. Here are some options:

(1) Convince a cable channel to air it as a two-parter.

(2) Convince New Line or some laaardic company to request extra footage for future re-releases on *PWWM*.

I believe this is the last hope of bringing back *Twin Peaks*. I invite other *TP* fans to write me and let me know their thoughts and interest in my proposed movement.

Brian Kurser
2638 West 231st St.
Torrance, CA 90505

We don't have any inside information on this, but let us throw out an idea. The release of an expanded PWWM really depends, when you get right down to it, on David Lynch. If he decided to take the time and energy to oversee a new edit, some scenes, somewhere would release it. Now what if Lynch likes the film just the way it is? Most of the scripted material had nothing to do with the primary storyline at hand, and some of the scenes seemed little more than excuses to show the characters doing something, anything. Yes, we would love to see the additional footage, and we expect at least some of it to be released eventually in one form or another. But it's entirely possible that a longer version has not come out because Lynch doesn't want it.

We really ought to discover Lynch's interest in recutting PWWM before approaching cable or laserdisc companies.

Hey Guys!

Twin Peaks parodies...hmm...lessee...ah! There's a really stupid movie called *Deathrow Gameshow*, which has two Lynch parodies. In the first, main character Chuck has a nightmare—complete with opening credits. During said credits, we discover that the dream was directed by "David Blynsche." The dream turns out to be pretty weird but doesn't actually parody anything other than Lynch's style. In the second, during Chuck's fantasy sequence about having sex with another character (who hates him), Chuck pulls out an oxygen mask from his jacket and takes a couple of deep whiffs. I've enclosed the movie for your viewing...um... "pleasure."

Okay, in other news. Jimmy Scott has a new album out, and although it does not feature "Sycamore Trees," it does feature him singing the song in the *Black Lodge* on the album's cover!

Now let's wrap up some controversy. Who was a better Donna, Moira Kelly or Lara Flynn Boyle? I personally feel I must take Kelly's innocent, realistic portrayal over Boyle's sultry, hormone-engulfed, teenager-on-the-verge-of-womanhood Donna.

So, who wants to disagree?

Steve Gilbert
Phillipsburg, NJ

*Not us, Steve. What surprises us, though, is the huge amount of press that Boyle receives. Does she have a great press agent, or are we just out of touch with the general public? The reason we ask is that, in the past two years, we can't recall getting even a single reader's request that we interview her for WIP. (Probably not surprisingly, Sheryl Lee and David Lynch are the top two requests we receive.) And we have yet to hear anyone say, "Wow, I've gotta go see such-and-such-a movie because Lara Flynn Boyle is in it!" Yet we hear that fairly often with most of the other *TP* stars. Usually, when Boyle's name is mentioned, it's when people say how much*

they prefer Moira Kelly. We don't mean to be cruel, we're just wondering: Is anybody really interested in Lara Flynn Boyle?

Thanks for sending along the Deathrow Gameshow. It was a...uh, "pleasure" to watch. And the first dream sequence really wasn't all that Lynch-ish. If not for the credit line, I doubt we would have made the connection.

Dear Craig and John,

Why did Mike, without chemicals, point like crazy when Benjamin Horne walked into the lobby of the Great Northern Hotel—when it was *Leland* who killed Laura? This question has plagued me since the episode originally aired. At first, I believed that Ben had killed Laura, and then Bob had fled to Leland's body, but later episodes and *PWWM* has proved that theory completely wrong. So what's the deal with Ben Horne and the One-Armed Man?

Also, you have mentioned previously that we might try writing Warner Bros. Home Video and Worldvision and ask them to release the *Twin Peaks* pilot episode on video as it aired on television. Could you please print the addresses of these two companies for the readers?

Finally, in a recent issue of *Wrapped in Plastic*, you published a letter from a reader who was recommending the comic book series *The Sandman* to other *WIP* readers. You, in turn, suggested that readers might also be interested in the "Born Again" storyline from the *Daredevil* comics. I would like to add my own recommendation: Alan Moore and Edie Campbell's *Prom Hell*.

Prom Hell is a graphic novel currently being published in quarterly installments from Kitchen Sink Press. It is a carefully researched reconstruction of the Jack the Ripper slayings of the late nineteenth century in Victorian England. This series has a great deal in common with *Twin Peaks*: the brutal murders of not-so-innocent women, dreams and hallucinations, a large cast of characters, and a deliberate, slow, and dreamy pace.

Moore is rightly considered one of the premiere writers in comics today, and *Prom Hell* may be his finest work yet. Eddy Campbell's sketchy yet detailed artwork perfectly captures the mood of the story and the time setting, as well.

My impression from reading the letters pages of *WIP* is that many *Twin Peaks* fans are, like myself, also comic book and SF enthusiasts, including the editors. Therefore, many of you may already be aware of *Prom Hell* and its many similarities to *TP*. If not, you are missing a unique and exciting comic book experience.

Brian Ross
Wiggins, MS

The writers of TP kept shifting the primary suspects for Laura's murderer. During the first season, it was Leo (or perhaps Jacques). Beginning with Jennifer Lynch's The Secret Diary of Laura Palmer and then continuing into the second season, the focus shifted to Ben Horne. The scripts provide more details about all of this, and we should be getting back to our analysis of those very soon. Clearly, the scene you mentioned was designed to make the viewers think that Ben was the killer. Later, viewers assumed that Leland must have been somewhere nearby.

*Here are the addresses you requested:
WorldVision Home Video, 1700 Broadway, New York, NY, 10019*

Warner Home Video, 400 Warner Blvd., Bldg. 154, Burbank, CA, 91522.

*Anything Moore writes automatically goes on our reading list (we're still waiting for him to finish Big Numbers). John has been enjoying *Prom Hell*, and Craig will get around to reading it one of these days. There's just no way enough time to read everything we'd like to!*

*We're not sure how many *WIP* readers are specifically into comics, although about sixty percent of our distribution is through the comic shops.*

*That wraps up this issue's letters column—fewer pages than we had planned. So now we have a bit of backlog. With any luck, we'll be able to catch up in *WIP 1.3*. But even that issue is starting to look crowded—even without thirty pages of X-Files material! Should every issue be at least forty pages from now on? Yikes!* ▲▲



The World Spins

Illustration © 1994 Larry Hood

MacLachlan is Stunning in *The Trial*

Starring Kyle MacLachlan (Joseph K.), Anthony Hopkins (Priest), Jason Robards (Dr. Huld), Juliet Stevenson (Präulein Bästerer), Polly Walker (Leni); Edited by John Stothart; Production Designer Don Taylor; Photography Phil Meheux; Based on the novel by Franz Kafka; Screenplay by Harold Pinter; Directed by David Jones

For over a year, we have been waiting for a general U.S. release for *The Trial*. In fact, our coverage of this film began back in *W/P* 4! On June 29, *The Trial* was finally released on Fox Lorber Video, and it seems only right that our review is in an *X-Files* special edition of a *Twin Peaks* magazine, because both Lynch fans and *XP* fans should enjoy this film.

This isn't the first time Franz Kafka's book has been made into a film. Orson Welles directed a 1963 version with Anthony Perkins in the lead role (and Welles in a supporting role). But what distinguishes the new version is that it is an almost literal adaptation of the book, which tells the story of Joseph K. He is notified as being under arrest, yet is not told of the charge. At first he must remain in his residence but soon after is allowed to go to work (he is the chief clerk at a large bank) and, in fact, lives as a virtual free man. But the impending case against him casts a shadow, and he seeks to find out the nature of the charge against him and, even without knowing that, what his best defense should be.

This deceptively simple plot hides the intelligence and depth of the story. This is not a "thriller"—there is no adventurous Dr. Richard Kimble racing across the country—but a gripping parable of one man's struggle with the law (or, more accurately, the Law). The unnamed country where K. resides is supposedly ruled by constitutional laws accessible to all, but the longer K. investigates the charge against him, the more he discovers the impenetrability of the legal system. Late in the film, a Priest tells K. a story about a man seeking entrance to "the Law" but prevented entry by a powerful doorkeeper. Yet there is a hint that the man's failure to enter is his own fault, not the doorkeeper's. K. is forced to confront his own role—and possible guilt—in the trial that's been set before him.

For all the film's power on thematic levels, the viewer distanced from pondering Great Truths will still find much to love in *The Trial*. Harold Pinter's screenplay is extraordinary. True, he's working from fine material. Kafka's ingenuity with sparkling dialogue and word play is undeniable, but Pinter is the perfect writer to adapt it to film. (If you have any doubts, catch *Betrayal*—also directed by David Jones—in which Pinter adapted his own play for the screen.) Early in *The Trial*, K. is notified of his arrest and asked if he is surprised at this turn of events. He replies, "I certainly am surprised, but not very surprised.... I mean, of course I'm surprised. Well after all, the world is the world. One gets used to surprises. One doesn't take them too seriously... Well I'm not



Photo courtesy Fox Lorber

Kyle MacLachlan stars in *The Trial* with Anthony Hopkins

going as far as to say I look on the whole thing as a joke. But it's hardly to be taken seriously, is it?" (Particularly because it is MacLachlan who delivers these lines, we couldn't help but think of Agent Cooper's dialogue in the Great Northern dining room: "I'd like two eggs, over hard, don't tell me, I know it's hard on the arteries but old habits die hard, just about as hard as I want those eggs." Actually, all of the characters in *The Trial* would probably fit in quite well in *Twin Peaks*!)

The film's dialogue is extensive, but its mesmerizing, poetic qualities make it a pleasure to hear. Of course it's essential that the actors succeed in their delivery—especially MacLachlan, who's in virtually every scene of the film. And *The Trial* establishes, perhaps for the first time, that he should have a long, successful career. This is not because K. is necessarily his best role (honors which should go to *Twin Peaks* and *Blue Velvet*), but because it may be his most demanding. One false note from MacLachlan, and the entire film crumbles. If the viewer doesn't accept this character, there's nobody else to grab hold of. MacLachlan is perfect. This is essential viewing for his fans.

Anthony Hopkins, having won an Oscar for *The Silence of the Lambs* a short time previously, appears briefly as a priest who apparently tries to enlighten K. about the mysteries of the Law and the men who pursue it.

The scene includes only about half of the famous chapter ("In the Cathedral") from the novel, and one wishes the filmmakers would have lengthened the film to enable them to add the rest. Needless to say, Hopkins' performance is of the usual high caliber, and the chance to see him and MacLachlan interact onscreen is the highlight of the film.

Visually, director Jones, photographer Meheux, and production designer Taylor have created a muted world of browns and grays that symbolize the mostly unseen oppression upon K. The settings never distract from the story at



hand, but complement it perfectly.

The *Trial* is not going to have mass appeal, and now we see why it did not receive wide release. Still, we're shocked that it didn't at least make the "art house" circuit. Perhaps the film was too "mainstream" for the art crowd.

The film's only drawback is its ambiguous nature, undoubtedly a result of Kafka's original novel. The book was, in fact, never completed. The final chapter was written, but some middle chapters were unfinished. This isn't as bad as it may sound; each chapter was, in large measure, an individual unit. So, while the book works fairly well as a whole now, the additional material would have fleshed out the themes and perhaps given a more satisfactory conclusion. Nevertheless, because the book, as (posthumously) published, lacks a bit of tightly-knit cohesion, the film—remaining excruciatingly faithful to the book—is likewise slightly diminished.

But that is a minor quibble. Now that *The Trial* has been released on video, virtually everyone has the opportunity to see it at last. The long wait has been well worth it. While we said that the film was not for everyone, all readers of *WP* should enjoy it immensely. Kafka's work is as "Lynchian" as anyone could ask for. And *X-Files* fans should enjoy sinking their teeth into the secretive governmental elements. (No UFOs here, however.) Rent the video. Then read the book.

New David Lynch Book Out In November!

After a very long wait, and various reports about its contents, a book of David Lynch's art will be released in November by Hyperion Books. Many of our readers remember Lynch's appearance on Jay Leno's *Tonight Show* (way back on August 26, 1992) describing his upcoming collection of photographs of spark plugs and dental hygiene. (Leno's great retort: "To my way of thinking, it seems there's a chapter missing.") The upcoming Hyperion book, called *Images*, is actually quite a bit larger than what we'd anticipated.

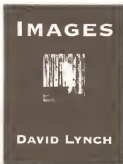
According to the publisher's catalog, the book will reproduce "sketches that led to famous film images (the squalling baby in *Rainy Day*, gas-masked Dennis Hopper in *Blue Velvet*)...short pieces of fiction...personal artwork done only for himself and his closest friends...and photos of his unusual obsessions (spark plugs, dental surgery, bald women?)" Bald women?? Perhaps this is the "missing chapter"! No word on whether his photographs of models and actresses (see *WP*?) is included here or not.

We hope to have more information about the book next issue. The \$40 volume measures 8 x 10 and 192 pages with 200 black-and-white illustrations and two 16-page 4-color inserts.



Kyle MacLachlan as Joseph K.

Photo courtesy Fox Video



Mädchen Amick Watch

Dream Lover, a film starring Amick and James Spader, arrived in theaters in May, but with an extremely limited release. (It's by Gramercy Pictures, who also released Sheryl Lee's *Backbeat* to just a few theaters.) The film came and went so quickly we didn't get out to see it in time; guess we'll have to wait for the video.

Fortunately, *Love, Cheat & Steal* has recently been released on video. This Showtime film stars Amick, John Lithgow (who seems to be making a career of cable movies nowadays), Eric Roberts (for our money, the real actor from the Roberts family), and, in a supporting role, Dan O'Herlihy (*Twain Peaks*'s Andrew Parkard). Outside of the fairly obscure 1990 Tube Hooper film *I'm Dangerous Tonight*, this is the first role we've seen Amick in besides Shelly the waitress (we missed *Sleepwalkers*).

The plot of *LC&S* is an entertaining, though undistinguished, sequence of double and triple crosses. Reno Adams (Roberts) breaks out of jail and tracks down his wife (Amick) and her new husband (Lithgow). Apparently she set him up seven years ago, and he's out for revenge. Instead of immediately killing her, he forces her to help him rob her husband's bank. From there, the plot twists begin as the wife is forced to choose between almost certain death or destroying her husband's career.

We're not sure all of the early scenes work in light of the final scene's "surprise," but that's okay. For us, the film was an actor's feast. Lithgow, needless to say, is always good. Roberts is greatly underrated, and while this performance doesn't equal his work in *Star 80*, he plays characters on the "edge" as well as anyone. But the real treat is Amick, who is exceedingly good as a sort of "femme fatale"—a phrase heavily overused these days, but we can't think of a better description. This performance shows that Amick may be a much better actress than any of us had guessed. Her role as the beautiful but frightened abused wife in *Twain Peaks* was relatively limited, although she received high marks for it. It's too early to tell, but it's quite possible that while most of the attention was going to Sheryl Fenn, Sheryl Lee, and Lara Flynn Boyle, Amick may turn out to be a real sleeper from *TP*'s collection of young actresses. We'll certainly be keeping a closer look at her from now on to see if she excels to the degree we believe she's capable!

Love, Cheat & Steal was written and directed by William Curran.





Doesn't he look almost exactly like Dale Cooper?

Twin Peaks Actors on Screen

Lara Flynn Boyle co-stars in *Baby's Day Out*, the new John Hughes film. Chris Mulkey's *Ghost in the Machine* has arrived in video stores. Sheryl Lee is supposed to appear in *Fall Time* with Stephen Baldwin and Mackey Rourke.

We missed ABC's 40th Anniversary Special on May 21, but the *TV Guide* ad mentioned *Twin Peaks*; anybody out there know whether *TP* made an appearance on the special?

Ray Wise appeared on *The Larry Sanders Show* on June 29 as a lawyer!

Twin Peaks Stars New in Print

The August 1994 *Cinefantastique* covers Roswell and includes one MacLachlan photo.

Detour (May) interviewed Mädchen Amick about *Dream Lover*, *Twin Peaks*, and her current project, *It Happened in Paradise*. Several strange photos accompany the interview (Amick with blonde hair). In that same issue of *Detour*, Isabella Rossellini was interviewed and talked quite a bit about Lynch and his work. Finally, the issue reviews *Threesome* (with a Boyle photo) and *Fun* (with an Alicia Witt photo, looking quite different from her *Twin Peaks* role).

Last issue, we mentioned that the May 1994 *Empire* contained articles on *Backbeat* and *Kalifornia* (with David Duchovny). What we didn't know at the time was that this issue also included one of the magazine's occasional photo gallery supplements. This excel-

lent edition contained Sheryl Lee and Sherilyn Fenn photos that we hadn't seen before.

Entertainment Weekly (May 20) reviewed *Dream Lover* (C-) but had no Amick photo. The June 24 "Summer Cool" issue contained a full-page article on Jimmy Scott as a "Cool Second Act." Incredibly, although the magazine credits his "break" in 1991—the year he performed in the Red Room on the final episode of *Twin Peaks*—no mention is made of his *TP* connection! (For more on the "Summer Cool" issue, see below, "WIP in the News!")

Newsweek (April 18) reviewed *Backbeat* and had a small color photo of Lee and Dorff.

People Weekly (July 4) reviewed *Baby's Day Out*.

Rolling Stone 685 (June 30) interviews Kyle MacLachlan (two pages) about his work in *The Flintstones*. *The Trial* is discussed briefly.

UFO magazine (March 1994) had extensive coverage of Showtime's upcoming *Roswell*. Kyle MacLachlan appeared on the cover and in several interior photos.



The Bob-Possessed Cooper Returns?

After playing a succession of mostly good-guy all-American types, Kyle MacLachlan appears as Evil Cliff Vandercave (above with Halle Berry) in the hit film *The Flintstones*. Thanks to Dawn Keifer for alerting us to the Vandercave action figure by Mattel. Check it out!

X-Files News

After almost thirty pages of *X-Files*, we still have more! The biggest news at the moment is the release of a limited edition *TV Guide* with an *X-Files* cover (see next page).

Aside from that, Harper Prism books (an imprint of Harper Collins) announced a series of three *XF* novels beginning in December and written by noted horror/fantasy writer Charles L. Grant. These books will be all-new novels, not novelizations of

NOW IN STOCK! DAVID LYNCH by Kenneth C. Kaleta

Here's the most detailed analysis of Lynch's work we've seen! This 200-page 1993 trade paperback covers all of Lynch's work, from his early short films (*The Alphabet*, *The Grandmother*) through *Wild at Heart*. There is an entire chapter devoted to *Twin Peaks* illustrated throughout. This book is fairly difficult to locate, so we've started offering copies. Recommended.

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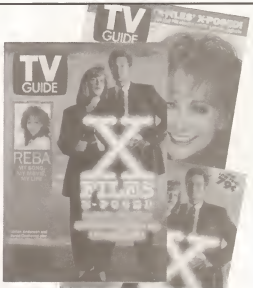
The X-Files Makes Cover to TV Guide (Sorta')

The print run of the July 2-8 edition of *TV Guide* was split. Apparently, most of the country received a Reba McEntire cover, while other parts of the country (seemingly concentrated on the West coast) received a much cooler edition containing an *X-Files* photo cover with Gillian Anderson and David Duchovny. Anderson is grabbing the front of her jacket in a way that makes her appear to be giving a double thumbs up (which she never does in the show) and also appears to be wearing a wedding ring, even though her character is unmarried. (Anderson is married, however.) In any event, it's a great photograph. On the Reba cover, a banner runs along the top mentioning the *X-Files*.

Fortunately, the interior is identical in both versions. The six-page *XP* article has Duchovny and Anderson being given a tour of the real FBI Headquarters in Washington, D.C. and its training facility in Quantico, VA. The article is accompanied by some great photographs.

Actually, there are even two versions of the *XP* cover edition, some priced at 89 cents and others at a special "New Low Price 79 cents." Strange.

The *XP* cover is worth tracking down if you're a big fan of the show, although, again, the article is the same in both versions. We're working on getting some copies to make available next issue. (If you can't wait or want to make sure you don't miss out, give us a call before then; we'll probably have them by the time you read this.)



television episodes. (The illustration below appeared in the publisher's catalog but is probably not the final cover design.)

Topps comics announced that they will be publishing an officially-licensed *X-Files* monthly comic book. The stories, written by Stefan Petrucha and drawn by Charles Adlard (*Mars Attacks!*), will be original. Topps is working with Chris Carter to help guarantee that the comic is as close to the spirit of the TV show as possible. The initial plan is for the comic, like the show, to be a series of single-issue stories, with slight continuity between the issues. We're looking forward to seeing the comic, since Topps has shown they can produce quality work (especially with their line of incredible Ray Bradbury comics). Our request: they try to get Michael Golden as regular cover artist. In any event, we hope to have more information (perhaps even some art) by WIP 13.

Finally, the June 25 *TV Guide* reported that a "non-partisan" group called "Viewers for Quality Television" endorsed fifteen prime-time series for their "quality and merit." Among those fifteen, in no particular order, were *The X-Files*, *Homicide: Life on the Street*, and *Star Trek: The Next Generation*. "Qualified support" was given to *The Simpsons*, *Lois & Clark*, and *Star Trek: Deep Space Nine*, among others. If we're reading the article correctly, anyone who contributes to the organization can become a member, and any member who wishes can vote. Doesn't sound like a very exacting system to us, even though we're more or less in agreement with their choices.

WIP in the News!

The *Dark Side*, a British horror magazine, reviewed WIP 7 in their April/May 1994 issue. It mostly discussed the contents, then concluded, "[I]f the owls are not what they seem, Craig Miller and

John Thorne will probably know why."

By now, we assume everyone's seen the WIP article in *Entertainment Weekly's* "Summer Cool" issue (#228; June 24)! Titled "Agent Cooper lives on in a die-hard mag even Killer Bob would love," the article took up about forty percent of page 74 and included a full-color photo of the WIP 8 Frank Salva photo cover! Except for listing WIP's start-up date incorrectly as August 1993 (which was the date of the reprint of the first issue; WIP has been around since October 1992), it was quite a lack seeing *Twain Peaks* being called "cool" three years after its network cancellation! Our thanks to writer Benjamin Svetkey. We've already received some positive reaction to the article!

In addition to the WIP feature in that issue of *EW*, Jimmy Scott (see above) and Neil Gauman's *Sandman* were featured. Cool! (If you've gotta have one of these *Entertainment Weekly's* for your collection, see page 46. We have a few extras lying around here.)

Shortly after the *EW* article appeared, *Dallas Morning News* television writer Manuel Mendosa interviewed Craig and John for a couple of hours on June 22. On June 28, a fairly lengthy article appeared in the newspaper, accompanied by a color photograph by Irwin Thompson. The same article was distributed through the Knight-Ridder news service! We don't know how many papers picked up the story, although so far we've heard from the *Birmingham News*, *Boston Globe*, *Charlotte Observer*, *Colorado Springs Gazette*, *Dayton Daily News*, *Detroit Free Press*, *Ft. Lauderdale Sun Sentinel*, *Ft. Meyers (FL) News Press*, *Houston Chronicle*, *Little Rock Democrat-Gazette*, *Marin (CA) Independent Journal*, *Miami Herald*, *New Jersey Bergen-Record*, *Orlando Sentinel*, *Richmond (VA) Times*, *Sacramento Bee*, *St. Petersburg (FL) Times*, and the *Winnipeg Free Press*. If the article appeared in your local paper, please drop us

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a line and let us know!

At this rate, it's only a matter of time before we're on *Crossfire* debating whether the real Cooper or Cooper's Doppelgänger emerged from the Black Lodge in the final episode!

Bakersfield, P.D. Returns to Fox!

This bizarre police comedy that we pruned back in *WIP 8* returns on Thursday nights for a summer try-out. The series received high marks from critics but very low ratings. Four new episodes in July are being followed by reruns for the rest of the summer. The writing is a bit uneven from episode to episode, so watch at least two or three before rendering an opinion. Chris Mulkey (Hank Jennings on *Twin Peaks*) co-stars as Denny Boyer, a well-meaning, but dimwitted, police officer.

Et Cetera

Mark Altman's magazine *Sci-Fi Universe #2* is scheduled to have articles on *The X-Files* and *Lola & Clark*. (Look for our interview with Mark, author of *Twin Peaks: Behind the Scenes*, in *WIP 13*.)

Still Life in Real Time, a new book by Richard Dienst, contains an essay about *Twin Peaks*. We had planned to review the book here but ran out of room, so we've postponed it until next issue, which is our Literary Issue, anyway!

Angelo Badalamenti provided the soundtrack to the film *Made in NY*.

Royal Dano (Judge Sternwood) passed away recently.

The final *Twin Peaks* laser disc set is scheduled for release on August 17. This is the third part of the second season, or part four of the complete set.

The June 11 issue of *TV Guide* listed the season-ending ratings for the year. Here's how some of the shows discussed in these pages fared out of 118 series: (#24) *Homicide: Life on the Street*, (#58) *Lola & Clark*, (#73) *Moon Over Miami*, (#102) *The X-Files*, and (#115) *Bakersfield, P.D.* Of those, only *Moon Over Miami* has been ruled out for a return this Fall. For *Specials*, Stephen King's *The Stand* came in second, fourth, fifth, and sixth.

Another WIP Back Issue Alert!

Between the articles about *WIP* in *Entertainment Weekly* and numerous newspapers around the country, lots of *Twin Peaks* fans have recently discovered our magazine. Back issue sales, already strong, have increased even more as many of those fans are ordering complete sets of *WIP*. Our second issue will almost certainly be sold out by the time *WIP 12* hits the stands, and *WIP 4* isn't far from selling out. *WIP 3* and 7 will also be gone very soon. Even issues 5 and 8 are starting to get low. Don't wait much longer if you've been planning on ordering the issues you need to complete your set. You have been warned!

Still New Ordering Procedures for Overseas Customers!

We have learned that changes in banking procedures (many banks, not just ours) make the payment method we (and they were recommending) less attractive. It's still okay to use the "MICR line/U.S. bank" checks described on page 47, but it now takes the bank approximately four weeks to know whether these foreign



Quanza-to Esposito (seated) co-stars in *Bakersfield, P.D.* with (standing, left to right) Brian Doyle-Murray, Jack Hallett, Tony Plano, Chris Mulkey, and Ron Eldard.

Photo by Denise DeWitt, © 1994 Fox

checks will clear. Unless you've ordered from us before and we recognize your specific form of check, we may have to hold your order until our bank is sure they can collect on the check.

But we have some good news. **American Express Money Orders** avoid the above problems. The company is based in the U.S., but their money orders (and International Money Orders) are available overseas. See page 47 for a small reproduction of one we received from England; they may look slightly different in other countries. They should all mention a bank in Denver, Colorado though, probably along the bottom. Make sure they are issued in U.S. dollars, of course, but we hope this makes it easier for our overseas customers to order issues of *Wrapped in Plastic* from us. (Other international money orders may work as well; we've concentrated on American Express because they're world-wide and because we know they're okay with our bank.)

One other thing. We recently received an order from Amsterdam that paid with an "International release United States Postal Money Order" (in U.S. dollars, of course). We don't know how easily available these are, but paying with these really speeds things up from our end, so you might check to see if these are available in your area.

Sorry for all this confusion. Our goal is to make this as easy as possible—honest! If all else fails, we're always open to trades for *TP* and Lynch-related overseas material that we can't find over here! Let us know what you have.

Attention WIP Subscribers

Remember: if you move, please notify us three to four weeks beforehand! The post office will not forward copies of *WIP*, so to avoid missing an issue you need to let us know your new address before we ship copies!

We're Outa' Here!

By our count, *WIP 12*, excluding ads, runs over 41,000 words! (*WIP 10*, a fairly "packed" issue, was "only" 23,500.) Where! We're gonna go rest up so we'll be fresh for *WIP 13*. See ya' in *Spectrum* later this month, then back here in *suxty!*

▲▲

WIP #3 Contest Winners!

Congratulations to our newest winners. The third *WIP* contest drew more entries than the first two combined! Was this because we announced how few entries we received for #2, and everyone was kicking themselves for not entering, or because the questions were easier this time? In any event, here are the questions and answers.

1. There were rumors of a Mark Altman sequel to his book *Twin Peaks: Behind the Scenes*. What was the supposed name of this second book that never came out? **Twin Peaks Revisited**
2. Two official *Twin Peaks* sources give different years for when Windom Earle kills Caroline. Which source says 1979, and which source says 1985? **1979: The Autobiography of Dale Cooper book; 1985: the television series**
3. What beverage has been advertised in Japan with a series of

▲▲

MAGAZINE SALE!

Limited supply! Many of the items from WIP 11 have sold out. A "*" bullet designates a new item added this issue. For contact information, see the TP magazine checklist in WIP 1 & 2. If you have questions, call us at (817) 274-7128. Conditions of the magazines are in parentheses.



Rolling Stone 11 (1991)



GQ Aug. 1992



Starlog 28 (92)



Cerebus Companion 1

- ***CEREBUS COMPANION #1 \$5 postpaid** (our own Cerebus magazine articles included. 200 interviews & checklist, emphasis on Cerebus 1-25)
- CINEMA PAPERS** Aug. 1992 (good) **\$20**
- Aug. 1992 (fine) **\$30** (Lynch's FWWW press conference)
- COSMOPOLITAN** April 1992 (fair) **\$2**
- DETAILS** Sept. 1992 (vg) **\$3** (Sheri Lee interview)
- ***EMPIRE** May 1994 (fine) **\$20** (Lee, Fenn)
- ENTERTAINMENT WEEKLY** June 26, 1992 (vg) **\$4** (Sheri Lee)
- Aug. 21, 1992 (vg) **\$2.50** (FWWW)
- Sept. 11, 1992 (vg) **\$2.50** (FWWW)
- June 24, 1994 (fn) **\$3.50** (WIP in color!)
- FACE** June 1993 (vg/fine) **\$16** (Fenn cov., 8-page Fenn/BH article)
- FILM COMMENT** May/June 1993 (fine) **\$6** (11 pages TP articles)
- GQ** Aug. 1992 (good) **\$3.50**
- Aug. 1992 (vg) **\$4.50**
- Aug. 1992 (fine) **\$6** (MacLachlan cover and article)
- NEWSWEEK** April 9, 1990 (vg) **\$7.50** (early TP article)
- Oct. 1, 1990 (vg) **\$5** (TP article)
- PEOPLE** Sept. 10, 1990 (good) **\$3** (Badalamenti)
- ROLLING STONE** March 22, 1990 (good) **\$4** (Lynch interview)
- Feb. 6, 1990 (fair) **\$3**
- Sept. 6, 1990 (good) **\$6**

- Sept. 6, 1990 (vg) **\$8**
- Sept. 6, 1990 (fine) **\$12** (Lynch interview)
- STARLOG** Aug. 1992 (fine) **\$2** (FWWW photos)
- May 1994 (fine) **\$6.50** (XF cover, 4 pg. Duchovny interview)
- ***STRANGE WORLDS #2 (1993)** (vg) British TP newsletter/fanzine **\$5**
- TIME** April 9, 1990 (good) **\$3.50**
- October 1, 1990 (good) **\$6** (Lynch cover & 5-page article)
- TV GUIDE** Jan. 16, 1993 (fine) **\$3.50** (FWWW video review)
- US** May 28, 1990 (good) **\$12**
- May 28, 1990 (vg) **\$15**
- May 28, 1990 (vg) **\$12**
- May 28, 1990 (fine) **\$30** (early TP article)

- OTHER COOL STUFF:**
- DAVID LYNCH** overviews of Lynch's work, including TP **\$13.95**
 - 200-page overview of Lynch's work, including TP **\$13.95**
 - "I LIKE DONUTS" rare 16-pg. 4x6" mini-comic from November 1990 Dallas Fantasy Fair. See WIP 8, page 29! **\$1.50 postpaid**
 - SECRET DIARY OF LAUREA PALMER** first pb edition (vg) **\$12**
 - TWIN PEAKS BOARD GAME** 1991 rare British import (See WIP 1 for more info) **\$80**

EMPIRE!



This great British film mag contains a brand 24-page gallery supplement of full-page photos of Sherilyn Lee, Sherry Fenn, Jennifer Connelly, Drew Barrymore, Christina Ricci, Johnny Depp, Laura Res Guzman, Bond PIV, Keanu Reeves, and more. Excellent stuff! The magazine has a Sherry Fenn cover feature. Large 9.5 x 12.5 mag. Empire has already sold out, making this issue one of their fastest-selling ever. We have very few! **\$30**

THE FACE



Face June 1993



Starlog #212

U.S. SHIPPING \$4 for first item, 30¢ each thereafter, up to \$5. (Doesn't apply to "postpaid" items.)

Most orders shipped UPS insured, so include a street address, no P.O. boxes. **OVERSEAS SHIPPING:** Write for rates!

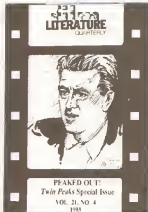
Win-Mill Productions, 1912 E. Timberview Lane, Arlington, TX 76014



INTERVIEW (March 1994) - **New Sheryl Lee interview!** She's not mentioned anywhere on the cover, so it was easy to miss this. Lee talks about *Twin Peaks* and *Blackbeet*. One and a third-page interview, plus a very strange full-page photo of Lee! Large-size magazine (10x13). **\$5**



FWW Promo Card - These full-color 5x7 cards were produced in August, 1992. Sheryl Lee's FWW poster photo is in color on the reverse. (See WPP 1 for details.) Quite hard to find. (near mint) **\$6.00 postpaid**



LITERATURE/FILM QUARTERLY (VOL. 21, No. 4) - All-*Twin Peaks* issue! 64 pages of all-new, insightful TP articles, plus lots of photos. Highly recommended. Low print run! (near mint) **\$5.00 postpaid**

SHIPPING: \$4.00 for first item, \$.50 each thereafter, up to \$5.00. (Doesn't apply to "postpaid" items. Items may be combined with merchandise on page 46 in figuring postage costs.)

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OVERSEAS WRAPPED IN PLASTIC SUBSCRIPTIONS ARE AVAILABLE!

We receive numerous requests for foreign subscriptions, and the problem is getting foreign checks cashed through our bank. Right now overseas customers have at least two alternatives: international money order or bank check.

1. INTERNATIONAL MONEY ORDER

The best bet is an American Express International Money Order in U.S. dollars. These originate from a bank in Denver, Colorado, U.S.A. but are available overseas. Other international money orders might work, but we know ones from American Express work through our bank. Below is a serial reproduction of one we received from England, we assume ones from other countries will look a little different.

2. BANK CHECK

This gets trickier. We need a bank check that meets the following conditions:

- (1) It must be drawn in U.S. funds (dollars)
- (2) It must be drawn on a U.S. bank.
- (3) Here's where it gets a bit tricky. It must have the "MICR" line across the bottom of the check. That's the line of weird computer-looking numbers that includes the bank code, plus whatever else.

Meeting the above conditions won't necessarily guarantee success, but it makes the odds pretty good. We don't know where you can get these kinds of checks, but they must not be too hard to find, since we've received them from many countries. At right is an example (greatly reduced) of what one might look like.

3. OTHER POSSIBILITIES

(a) Some readers tell us that it's easier (and much cheaper) to get U.S. dollars (cash) than money orders or bank checks, so they pay this way, sending the order well-

wrapped and by registered mail. We don't recommend this because of the inherent risk, although so far we haven't heard of any problems. (b) Our bank tells us that cashier's checks are pretty safe, though we don't have much experience with them. (c) As a last resort, we could always trade for overseas TP-related stuff that you have that we can't locate over here.

Shipping makes the cost of overseas subscriptions rather expensive—we don't make extra money, but the post office sure does! Everything is shipped by air mail (surface takes longer and wouldn't be that much cheaper) at the "printed matter/return packets" rate. Here's how it breaks down on a per-copy basis (in U.S. dollars): Europe: \$7.00 per copy. Everywhere else: \$7.00 per copy.

If you want a 6-issue subscription, simply multiply whichever rate applies to you by six, and there you have it! (On foreign subscriptions only, we offer subscriptions for however many issues you want to check.)

Important: The above rates apply only to WMP subscriptions, and not to any of the various Peaks-related mags we sell. These would usually have to be shipped Parcel Post insured, which is much more expensive. Write for details. For overseas WMP back issue prices, see details on our back issue page.

If you have further questions, or would like to order, here's our address:

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American Express International Money Order



Bank check from Germany

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Subscription Rates! One year (6 issues) **\$28.99 U.S.** (See page 47 for foreign subscription rates.) Subscriptions can begin with WIP 12 or 13. All prices subject to change without notice. Make check or money order (no cash!) payable to:

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Wrapped in Plastic BLUE VELVET & TWIX PEAS Covered and Contrasted



WRAPPED IN PLASTIC #45 (June, 1993) - Blue Velvet is compared and contrasted with Twin Peaks. Plus, exclusive Catherine (Big Lady) Coulson interview, Twin Peaks as Germany (photo feature and article, part 1 of one interview with television critic) author David Bazelon, and much more! "This issue is available either poly-bagged (i.e. "wrapped in plastic") with a large Brosn-Twin Peaks promo card (\$7.00), or without the bag and card! **\$5.00 postpaid**



WRAPPED IN PLASTIC #49 (Feb. 1994) Special Mark Frost issue: Part 2 of our Frost interview, a Frost retrospective, including *Mill Street* films, one *Sancho Rabbide*, American Cheesecake (with an episode guide), and *Shogun*, and details on Frost's original, uncut script for the final episode of *TP*. Plus, a checklist of *Renzo's TP* items, Sherri Lee in *Dr. Quinn, Medicine Woman*, and more! **\$5.00 postpaid**



WRAPPED IN PLASTIC #41 (March 1993) - An ORIGINAL ISSUE OF *WRAPPED IN PLASTIC*! THE ORIGINAL OF *WRAPPED IN PLASTIC*! **WRAPPED IN PLASTIC #41 (March 1993)** - *WRP* reviews *Five Weeks With Me* extended. Plus, our review of *TP*'s second season, info on *TP* promo cards, *WRP*'s own *TP* calendar, the *TP* magazine checklist, part 1, Twin Peaks Pop! Photo Gallery (with links to this reprint edition), and more! **\$4.50 postpaid**



WRAPPED IN PLASTIC #42 (April 1993) - Our analysis of "Killer Bob" (Part 1), Last Hunter on good and evil in the works of David Lynch, the *TP* timeline, reviews of the season of *Twin Peaks*, *Five Weeks With Me* and *Julie Cruise*, *Hotel Room* review, *WRP* Plus advance info, and more! **Altman** gone! **\$16.00 postpaid**



WRAPPED IN PLASTIC #44 (April, 1993) - *WRP* catches the *Wooden Radio* / *Duke Cooper* *Class* gone (and by, wow, completely unnoticed)! Plus, reviews of *TP* related video (including *Industrial Shopping* *TP*) and *TP* books! This issue may be gone by the time *WRP* 12 is out, but we're listing it in case a few missus! **\$16.00 postpaid**

Wrapped in Plastic THE TWIN PEAKS FRENCH THE MARCH OF DARKNESS



WRAPPED IN PLASTIC #46 (Aug. 1993) - Our first 32 pages! This *WRP* issue looks at *Lesions* in *Low* and *On the Air* (including an episode guide to all seven episodes) And the products of *Twin Peaks*! Plus, part two of the *Bascaids* interview, *Twin Peaks* in *Autoside*, reviews of *WM Radio*, *Harley Peyton's Route 66*, and the *Sheryl Lee/David Duchovny* episode of *Red Shoe Diaries*, and much more! **\$5.00 postpaid**

Wrapped in Plastic THE TWIN PEAKS FRENCH THE MARCH OF DARKNESS



WRAPPED IN PLASTIC #47 (Oct. 1993) - Our latest interview with *Julie Cruise* about her new album! Plus, an extensive report on the 1993 *Twin Peaks Festival*, including transcripts of talks given by *Frank Silver* ("Killer Bob") and *Al Strobel* ("Over-Exposed Meat"). Also "Twin Peaks and the American Literary Tradition", reviews of *Burning Desire*, *Tron: The Iron Man*, and *X-Files* *Low* stock! **\$16.00 postpaid**

Wrapped in Plastic "Killer Bob" Speaks!

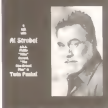


WRAPPED IN PLASTIC #48 (Dec. 1993) - *WRP*'s exclusive interview with *Frank Silver*, a.k.a. "Killer Bob" - 72 pages, the longest with *WRP* ever published! Plus *Mark Frost* interview about the *Last of W. Twin Peaks* in *France*, photo tour of the *Twin Peaks* (filming sites, reviews of *Julie Cruise's The Voice of Love* and *Fox Network's Sisterhood, P.O.* and much more! Selling quickly! **\$6.00 postpaid**



WRAPPED IN PLASTIC #50 (April 1994) - "The *Unseen Twin Peaks*" compiles the original *TP* scripts to television versions of the pilot through *Episode 8* (1992), with full on screen writers but never read! Plus, two articles on *Edizioni/Sbury* tales and *TP*! Also reviews of new *Alphabet* and *Woodstock* and more *Julie Cruise* scenes, and much more! **\$5.00 postpaid**

Wrapped in Plastic THE TWIN PEAKS THE MARCH OF DARKNESS



WRAPPED IN PLASTIC #51 (June 1994) - *WRP*'s extensive, exclusive interview with *Al Strobel*, Philip "Mike" Gerard! Plus "More *Unseen Twin Peaks*" looks at the *Legend/Hunt* second-season preview of *Also "The Sogno/Sano Falls Controversy"* and lots of reviews *Sheryl Lee's Blackboard* *Guinness* for *Marlene Dietrich Against the Wall* and much more! **\$5.00 postpaid**



WRAPPED IN PLASTIC #52 (August 1994) - A massive 48-page extravaganza! The *X-Files* covered in depth (Gilles Adrien interview, *X-Files* guide with commentary and music), magazine article checklist, and more! Plus the filming of *FWM* with never-before-published photos of *Sheryl Lee*, *Lynch*, etc. *MacLellan's Renard* and *The Twin* *UP* in *Twin Peaks*, and a whole lot more! **\$6.00 pd**

Coming in October!



Wrapped in Plastic #13 The Literary Issue!

- Exclusive interview with **Mark Altman** (author of *Twin Peaks Behind the Scenes*)!
- Exclusive interview with **Kenneth Kaleta** (author of *David Lynch*)!
- Exclusive interview with **David Lavery** (editor of the upcoming *Full of Secrets: Critical Approaches to Twin Peaks*)!
- Reviews of all *Twin Peaks*-related books published since *Wrapped in Plastic* #2!
- A report on the 1994 *Twin Peaks Festival*!
- A look at the **TP laser disc** collection!

PLUS our regular great features:

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- "The World Spins"—more of the latest *TP*-related news (with a little *X-Files* news included, too)!

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